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# *SOUTHERN* **ACADEMIC REVIEW**

*A Student Journal of Scholarship*

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VOL. 1, NO. 1

SPRING 1987

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## *The American Culture*

Valorie J. Cooper

William Patrick Harkins

J. Anthony Daniel, Jr.

Zelia G. Baugh

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Anna B. Swindle

## *Art and Science*

Joseph E. Smith

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## *Issues in Literature*

Hilde Marie Waerstad

John W. DeWitt

BIRMINGHAM-SOUTHERN COLLEGE



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**BIRMINGHAM SOUTHERN**

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SOUTHERN ACADEMIC REVIEW is published annually in the spring by students of Birmingham-Southern College. It is funded primarily by the Student Government Association and operates under the supervision of the Student Publications Board. It seeks to publish material of scholarly interest to students and faculty at Birmingham-Southern, and its editorial scope encompasses all academic disciplines. Fully annotated research papers and shorter essays alike are be considered for publication. It accepts submissions from any currently enrolled student at Birmingham-Southern or any alumnus of the College (although no submission may be considered if it has previously been submitted as academic credit at an educational institution other than Birmingham-Southern College). Manuscripts (preferably a graded copy, if classwork) should be sent to the Editor, Box 149, Birmingham-Southern College, Birmingham, Alabama 35254.

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The Editor expresses deep appreciation to Dr. Henry Irvin Penfield, Dean of the College, for his act of faith that helped to initiate this project and for his manifest commitment to ideas.

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## *Founding Statement*

**S**OUGHT IN SUCH AN EFFORT as the founding of SOUTHERN ACADEMIC REVIEW is a new awareness of ideas among the whole body of students at Birmingham-Southern and a new awareness among students of academic disciplines outside their own. It is at once a recognition for the hard work students have done as undergraduates and a springboard for those with an eye on graduate work—a chance to try their hand at submitting work for publication, on the way toward masters theses, doctoral dissertations, and professional journals. It is a sharing of good ideas and, we hope, satisfying reading.

What is special about SAR is that it is a student-run enterprise: initiated by students, written by students, published by students. It is an idea that, at least in my observations, few, if any, other colleges have tried. Envisioned is a cornucopia of academic experience, from fully annotated research papers to shorter essays, journals (of writers' experiences), and other forms (see Smith's article in this issue).

Our efforts this year have not been without complications. But it is in print, and the rewards are full. Cleanth Brooks, the founding editor of *The Southern Review* (pub-



lished at Louisiana State University), wrote—after a long literary career, it must be said—of his experiences that “most editors have a backlog of stories that will last for years and that in every new mail fresh manuscripts are arriving.” Well, founding a journal is not exactly the same as continuing one already in possession of a reputation. Brooks seems to have been exhausted by this backlog. Our faith at this point is to rejoice when such a thing arrives.

The prayers of the founders are that it will be maintained, and maintained properly, for many years to come and that its fruits will prove it to have been a great step along the Western, liberal-arts tradition.

## *From the Editor*

### THE MEANING OF THE LIBERAL ARTS

“LIBERAL ARTS” IS NEVER a lonely phrase at a college such as Birmingham-Southern, which espouses such a creed as “providing a liberal-arts education.” It is an indoctrination of sorts that freshmen experience: “This institution is devoted to the liberal arts, and you shall learn in this tradition.” And more than several times during the four years of college will one encounter such references—by administrators, by faculty, by students. *Indoctrination* is meant here not as brain-washing; to infer such a harsh connotation is to miss the point. It is only to be an initial indoctrination. No freshman can understand the real essence of the liberal arts. It is only through a process of intellectual—as well as social and even spiritual—pushing and tugging that one approaches the elusive meaning of this terminology. It must ring in the heads of young academicians, until it begins to be intelligible, until it sounds a definite pitch. With the fullness of time, indoctrination becomes a genuine understanding. Of course, it *is* only indoctrination if “liberal arts” is actually a hollow proclamation. I do not believe that it is. The fact is, however, that despite the frequency

of its utterance (in the Academy\*), "liberal arts" is a real challenge to define, even for the graduating senior, who has had ample time to grapple with its nuances. Nevertheless, I shall take a stab.

Martianus Capella in the 5th century compiled (in mythological account) a listing of the liberal arts: *De arte grammatica* (grammar), *De arte dialectica* (dialect, or logic), *De arte rhetorica* (rhetoric), *De geometrica* (geometry), *De arithmetica* (arithmetic), *De astrologia* (astrology), and *De harmonia* (harmonics, or music). The first step toward a better understanding, however, is to recognize the liberal arts not as a group of academic divisions (e.g., history, mathematics, music) but as an approach, or method, of studying these areas of knowledge. In other words, *skills*. As John Lyon writes in *The University Bookman*, they are "skills developed through habit, usually under tutelage, whose aim is articulation—not in the elocutionary sense but in the much broader sense of cutting into nature (human, 'natural,' and divine) 'at the joints.' " Truly, the liberal arts are those of "symbol making and symbol using."<sup>1</sup>

Capella's perspective may be an antiquated one, but it is not a useless one. What he did was to define those proper areas of knowledge in which the student of liberal arts is to dwell in his pursuit of truth. It would be somewhat misleading, though, to define Capella's liberal arts (and modern academic disciplines, for that matter) as things entirely separate from liberal arts as skills. Those disciplines are in a sense catalysts themselves. They are languages (the language of grammar, the language of physics, the language of music). They are skills; they are symbols.

If we are to use the sciences and the humanities as symbol-making skills, we have constantly with us the question of what is the best arrangement of these disciplines in

the pursuit of truth. **Joseph Smith**, in his article in this issue, "Knowledge Is Power," talks of "paradigms," different varieties of which science has offered up to us through the centuries. Those who have worked to provide for a liberal-arts education have also offered up various paradigms of learning—Capella's being perhaps the most famous.

Evidence of this search for proper structure can be found in the ongoing debate between those who consider themselves scholars of "social sciences" and those of "pure sciences." This is largely a debate over which group is the most empirically exacting. Both, to a not insubstantial degree, are looked upon by those in the camp of the "humanities" as naifs caught up in a deceptive web of number-crunching. Despite the deficiencies of one group as opposed to another, however, we all seek *something* in common. Say it is wisdom. But say that the liberal arts are a unifying element, a unifying code to which each of us pays some homage.

Interneine wars in the Academy over intellectual dignity do seem tragic. Lyon reminds us in his essay "The Liberal Arts and the Stories They Tell" of the etymological root of the word *college*: *co* + *liger*, to bind together. And the university, he continues, is an even bolder statement of this notion, presenting similar problems of disunity: "[It] simply exaggerates the college's problems of integration and has adopted the multiversity as its model in which things spin off in centrifugal fashion with typical modern fissionability."<sup>2</sup>

We must find common ground. It is encouraging that Birmingham-Southern is moving against this centrifugal force. For instance, this semester's course offerings included a course in "political economy," in which issues are discussed in the languages of both political science and eco-

nomics. Deborah Shih's article in this issue, "*Raft of the Medusa and Symphonie Fantastique*," is a product of a course involving the study of "20th-century art and music," again a combining of traditionally exclusive academic domains. Such integration of fields of knowledge is a primary focus of SOUTHERN ACADEMIC REVIEW.

Political scientist James Q. Wilson and psychologist Richard J. Herrnstein do not share such enthusiasm. They write in the preface to *Crime and Human Nature* (a formidable work produced as a cooperative venture between disciplines) that

interdisciplinary work does not occur when two scholars from different fields contribute essays to a book or give lectures in each other's courses. It occurs only when each person begins to think like his colleague.<sup>3</sup>

Wilson is right only in the sense that combined efforts in books and classes do not necessarily achieve interdisciplinary *thinking*. Combined efforts in books and classes do constitute interdisciplinary *work*, and they are a good first step toward interdisciplinary thinking. As Russell Kirk has said, "The far-away goal is unity, but it must be sought in and through the diversity which now actually exists. The quest entails historical investigation and critical evaluation...."<sup>4</sup>

### A TELEOLOGICAL APPROACH

If we have, so far, defined the liberal arts as a process rather than an end in education, the question arises, what is that end toward which we travel? Mark Blitz, professor at the University of Pennsylvania, ponders the justification of the liberal arts. Perceptive is his observation that "the



physician as such cannot—with his profession and skill—show why health is good, when and where: where is death to be risked and where not?"<sup>5</sup> We holders to the liberal-arts creed are presented with this very problem—how to assign an end to our pursuits. Plato wrote that nothing can be called good unless it accomplishes that which it is intended to accomplish. The good ship is a ship that sails well and, to go a little further with this analogy, one that is capable of reaching the destination one has plotted. Of what is to be the destination, he writes:

You have often been told that the idea of the good is the highest knowledge, and that all other things become useful and advantageous only by their use of this. Do you think that the possession of all other things is of any value if we do not possess the good? Or the knowledge of all other things if we have no knowledge of beauty and goodness? ... My opinion is that in the world of knowledge the idea of the good appears last of all, and is seen only with an effort, and when seen, is also inferred to be the universal author of all things beautiful and right, parent of light in the visible world, and the immediate source of reason and truth in the intellectual; and that this is the power upon which he who would act rationally either in public or private life must have his eye fixed.<sup>6</sup>

There is a danger that lurks in the shadows. And it is that individuals in the Academy—students or faculty—would begin, as a result of the philosophical battles of the age (and there are many), to resign themselves to no inter-

est at all in seeking out the good. In our age, there is no room for nihilism: too many things are at stake. We may disagree about *exactly* what constitutes a virtuous individual or a good society, or of what is the nature of God. But what are we to say of those among us who would deny that certain perceivable virtues exist at all, or even that God exists at all. We cannot survive for long in an intellectual vacuum, and an individual's conscious decision to resist any commitment, any loyalty, to ideas is a deadly disease—and a contagious one at that. Kirk's use of the term *decadence* is appropriate in describing this condition. He followed C. E. M. Joad, who said that decadence occurs when people have "dropped the object"—that is, says Kirk, when "they have abandoned the pursuit of real objects, aims or ends ... and have settled instead for the gratification of mere 'experience.' " <sup>7</sup> In the same vein, Sidney Hook, great American scholar, educator, and advocate of academic freedom, says that

to challenge as a chimera the ideal of objectivity, difficult as it may be to reach, is to renounce the ideal of the truth which is the *raison d'être* of the liberal university. To deny that the concept of objectivity is intelligible is incoherent and self-contradictory, for it would prevent us from distinguishing between historical fiction and historical fact.... <sup>8</sup>

It may be important here to point out a methodological hazard. Parallel to this condition of object-less pursuit is the mistake on the educator's side of presenting what amounts to a smorgasbord of ideas without much guidance as to which are the better and which the worse. William F. Buckley, Jr., rather a maverick in his young years against

his educational masters, is most accurate in his observation that our modern notion of equality has been transformed to an alarming degree from that of political egalitarianism to an intellectual egalitarianism. He says:

Many leaders of thought in America are constrained by a dogmatic egalitarianism to accept the notion that the toleration of pluralism commits us to the proposition that all ideas are equal. We see this in the philosophical outreach of academic freedom, which was defined idiomatically, when I was in college, by the use of the metaphor that all ideas should start out even in the race: that—by derivation—the teacher of integrity must not reveal any preference for the Bill of Rights over, say, the *Communist Manifesto*, let alone permit himself the assertion that the one document is an approach toward the just society, while the other is a howl in the opposite direction.<sup>9</sup>

As to the college's responsibility as a guide to first principles, at Birmingham-Southern we have our own issues to think about. For instance, on the official college seal is the Latin inscription, "Pro Christo et Republica": "For Christ and the Republic." This would be more accurately put as "In support of Christ and the Republic." For the professor who challenges his students to "think openly" and to accept the philosophical virtues of atheism (an affront to Christ) and Marxism (an affront to the Republic), the case that he is adherent to the school motto is, to say the least, a difficult one to make. It is quite possible to be graduated from Birmingham-Southern without one course in either American government or in Christian theology. Are we



only pretenders to the most basic philosophical-theological assumptions of the United Methodist Church, whose banner we continue to carry, at least formally?

If the above critical inquiry focuses on the sin of *omission* (that is, neglecting the pursuit of true ends), then it is also necessary to avoid the sin of *commission*. There are two things that the liberal-arts college ought *not* be. The first, according to Hook, is a foolish initiator of social change, specifically,

oriented to meeting the *crises* that periodically arise in society ...which assumes that the course of liberal study can and should be so organized that we can thereby win a war or end it, prevent recessions or inflations, extend civil rights, rebuild our ghettos, stop the population explosion, prevent environmental pollution—whatever may be the “good cause” which we as citizens rightfully deem to have overwhelming priority at the time.<sup>10</sup>

One could add today such positions such as white supremacy and radical feminism. Such agendas provide for stifling ideologization.

The second sin is for the college to assign itself the mission of serving a *market*. It is not simply a business. It is not merely a place that enables individuals to obtain jobs and positions afterwards. And before the college begins travelling on a road of business expansionism—new programs, new curricula, new degrees—and before it sets about to reach new “markets” of students, putting advertisements in the newspapers as do the stores when offering a good deal on celery, it had better examine its standards, its mission—its nobler purpose—very carefully. Otherwise,

it subjects itself to the danger of gradually losing its philosophical hold, of becoming not pluralistic, but atomistic. It is an overture to sophistry.

In the end, the liberal arts really are *conversation*. Without this conversation, as Fr. John Courtney Murray puts it, we are barbarians: "Barbarianism is not, I repeat, the forest primeval with all its relatively simple savageries." St. Thomas (following Aristotle) defined it as "the lack of reasonable conversation according to reasonable laws"—in its true Latin sense, "living together and talking together." And lest we think ourselves, of good American breed, to be above reproach, Murray forewarns: "The barbarian need not appear in bearskins with a club in hand. He may wear a Brooks Brothers suit and carry a ballpoint pen to write his advertising copy."<sup>11</sup>

It must be said that faculty are, just as students, inevitably a part of this process. They are not mere moderators, but examples of virtue to those learners under their care. Professors are mistaken if they believe that they are able to distance themselves, no matter what their disciplines, from influence on the basic philosophies of their students. The student inevitably takes some deep impression of the professor, whether accurate or inaccurate. Such risk demands extreme care to be taken by the college professor—not in avoiding personal expression, but in providing a proper example.

#### ATTITUDES AT BIRMINGHAM-SOUTHERN

There is certainly a philosophical diversity at Birmingham-Southern—differing ideas of exactly what constitutes a virtuous individual or a good society, or of what is the nature of God. These ideas occur in trends. Take, for example, the issue of the civil-rights movement. Back in the

1960s, students at Birmingham-Southern were so politically conservative as to issue from the Student Government Association an official letter sent to the City of Birmingham in support of the police commissioner's hosing down of blacks during a protest walk. Now, sentiment runs so politically activist that in certain quarters one is practically branded a racist for advocating a critical reconsideration of Affirmative Action programs. Of course, such steamy ideological activity is always maintained by only a sector of the college populace: amidst both the conservatives of the 1960s and the liberals of the present, there has been a substantial number of those who choose to be more reserved on controversial topics (this is not to be regretted, but to be considered organic to a healthy lot). Also, in the 1960s as well as the present, there have been those to oppose the prevailing opinion. And this is what feeds the process of civilized debate, of *conversation*.

Last, how do Birmingham-Southern students stand in their approach to the liberal arts? There are—according to my paradigm—three types of students at liberal-arts colleges:

- 1) The true philosophers. Those who have a good understanding, or at least a good suspicion, of the importance of ideas (not just technological but abstract) and ends. Their curiosity leads them to ask questions that would not seem to have much to do with their means of making money after college.

- 2) The careerists. Those who see some point in participating in discussion in order to fit into a liberal-arts *mode*, because this is the attitude employers like to see later on.

- 3) The idlers. Those who see no purpose in discussion except if it is about such fascinating and robust topics as the advantages of a turbocharged engine, or what is the best

brand of smokeless tobacco, or who is the better group: Huey Lewis, Bon Jovi, or U-2. Their rank comprises, as Kirk says, many of the "aimless and neurotic," who are looking for "temporary sanctuary" to exert their wide range of libidinous and rebellious urges.<sup>12</sup>

It is certainly true that there is a sizable segment of undergraduates at this institution that fits category two. And there are those here who take their place—despite the efforts and optimism of administrators—under the third category (needless to say, not many of these will feel much need to take out a free subscription to this journal).

Surely the daring who publish an annual book of academic papers and essays inside a liberal-arts college should have compassion on the lowly category of "idlers," and be tolerant toward the careerists; after all, great minds as yet unchallenged may reside in such company and just may be inspired by a fortuitous, quick glance over the contents. But it is much more important at this point to nourish and strengthen the few in category one, who tend to feel slight guilt for their philosophic nature amidst the careerists—and who are fairly intimidated by the presence of the idlers. Such is the mission of SAR.

\* \* \*

Now, to say a word about the other sections of this issue ... We have chosen to entitle the largest grouping of articles "The American Culture." Having reviewed four fine manuscripts, each presenting a different slice of the American experience, it happened naturally. Again, to emphasize our interdisciplinary approach, each was written on different academic turf, so to speak. Valorie Cooper's article on "The American Dream" is a view from literature, a juxtaposition of two perspectives: the 18th-century, new-



world optimism of Crèvecoeur and the modern skepticism of Cheever. **Patrick Harkins** writes as an historian, bringing to the surface in "Dueling in the Old South" an utterly captivating account of the ways of the past that would seem strange or even shocking to many now. **Anthony Daniel's** portrait of Theodore Roosevelt provides an understanding not just of the man but of deeply ingrained attitudes long found in America. It is an analysis partly historical and partly psychological.

These first three traverse quite a range of history. The fourth, written by Baugh, McElroy, and Swindle, examines an increasingly controversial aspect of today's American society: roles of men and women. It is a sociological study, and an empirically rigorous one. In the last section, **Hilde Waerstad** illustrates the timeless, intrinsic difficulties in translating literature, especially that of the Norwegian dramatist Ibsen. And **John Dewitt** carefully defends the virtues of England's great novelist Jane Austen—and at the same time challenging the views of the less-than-admiring Henry Fielding. It is this editor's hope that the reader will with a curious eye seek the diversity of knowledge to be found within the pages of this first issue—and the diversity of pursuit for truth, wisdom, and virtue.

—GKE

## NOTES

\* *The Academy* henceforth shall be referred (following Russell Kirk's usage) to the academic world in general, especially to that of higher institutions: colleges and universities.

<sup>1</sup> John Lyon, "The Liberal Arts and the Stories They Tell," *The University Bookman* 27 (Autumn 1986): 4.

<sup>2</sup> *Ibid.*, 5-6.

<sup>3</sup> James Q. Wilson and Richard J. Herrnstein, *Crime and Human Nature* (New York: Simon and Schuster, 1985), 15.

<sup>4</sup> Russell Kirk, *Academic Freedom: An Essay in Definition* (Chicago: Henry Regnery Co., 1955), 122.

<sup>5</sup> Mark Blitz, "The Place of the Liberal Arts," *The Intercollegiate Review* 14 (Spring 1979): 79.

<sup>6</sup> Davidson, Robert F. *Philosophies Men Live By*, 2nd ed. (New York: Holt, Rinehart and Winston, 1974), 184.

<sup>7</sup> Kirk, *Decadence and Renewal in the Higher Learning: An Episodic History of American University and College since 1953* (South Bend, Ind.: Gateway Editions, 1978), ix.

<sup>8</sup> Sidney Hook, "Conflict and Change in the Academic Community," in Hook, ed., *In Defense of Academic Freedom* (New York: Pegasus, 1971), 114.

<sup>9</sup> William F. Buckley, Jr., "Remarks at a Gala" (speech given at the Ethics and Public Policy Center, Washington, D.C., 18 November 1986). *National Review* 38 (31 December 1986): 20-24.

<sup>10</sup> Hook, 108.

<sup>11</sup> John Courtney Murray, S. J., "The Civilization of the Pluralist Society," in Richard J. Bishirjian, ed., *A Public Philosophy Reader* (New Rochelle, N.Y.: Arlington House, 1978), 149-50.

<sup>12</sup> Kirk, *Decadence and Renewal*, xii.

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## FROM CREVECOEUR TO CHEEVER

### The American Dream and the Modern Reality

*Valorie J. Cooper*

**S**T. JEAN DE CREVECOEUR, who was, in the 18th century, the first writer to look at success and failure in America, had a very optimistic view of both Americans and their chances for success: "The country will flourish in its turn. . . . Posterity will look back with avidity and pleasure."<sup>1</sup> In his essay "What is an American?" he predicted prosperity and happiness, especially for the middle class, which he saw as the "backbone" of America. Crevecoeur was excited about the new country. He was sure that the dream of freedom and success could come true for any American who was sagacious, self-reliant, and industrious. Has this American dream of success come true? And if it has, what exactly is the meaning of this success? These are the questions addressed by more modern, American writers, among them John Cheever.

In his short story "The Swimmer," Cheever looks closely at the modern American upper middle class and points out tactfully the emptiness beneath its successful surface. Via a symbolic and surrealistic retracing of the main character's quest for success, he shows the reader that

the journey toward the fulfillment of the modern American dream is fraught with disappointment and the compromise of traditional values. The individual gives up more than he gains in what Cheever considers the retrace of success. As a result, success, which in America has come to mean nothing more than material gain and the satisfying of selfish desires, has no real meaning for the individual who is unfortunate enough to become caught up in its identity-consuming and life-destroying struggle: Neddy Merrill, the main character in "The Swimmer," "had done what he wanted . . . but he was so stupified with exhaustion that his triumph seemed vague."<sup>2</sup> Success in modern America is here considered neither spiritually nor emotionally fulfilling.

Crevecoeur was optimistic about the future of success in America because he saw that those who had been poor and downtrodden in Europe had "taken root and flourished!" in the new nation.<sup>3</sup> This metamorphosis in their quality of life had occurred as a result of the new Americans' law and industry. Through hard work, tempered with an emphasis on personal independence, self-reliance, true friendship, and a concern for a meaningful family life, these new Americans became successful in a well rounded, fulfilling way. Success at that time was defined in a general way as freedom and self-reliance: freedom from harsh and demanding rulers and the self-reliant ability to make of life what one wanted. Success in America then was life-affirming—and spiritually and emotionally fulfilling—because each individual defined the specifics of success for himself. In the childhood of America, success was molded to fit the individual.

In today's society, however, the individual feels the need to mold himself to fit success. Somehow, the roles have become reversed. Cheever points out that somewhere along the way, Americans' social "laws" and their industry be-

came too rigidly and destructively focused on wealth rather than on the individual. This fact is exemplified in "The Swimmer" when Neddy is shunned and rejected solely on the basis of his loss of wealth:

His was a world in which the caterer's men kept the social score, and to be rebuffed by a part-time barkeep meant that he had suffered some loss of social esteem. . . . Then he heard Grace at his back say: 'They went for broke overnight—nothing but income . . .'<sup>4</sup>

As a result of the modern skewed definition of success, Neddy loses his "friends" and his social standing along with his money.

In order to remain "valuable," and to be seen as successful, the modern American drains himself completely in a feverish attempt to acquire ever greater wealth. Neddy Merrill's marathon swim may be seen as his participation in the debilitating race for success. He begins the course confidently. His original view of the journey toward the American dream of success is much like that of Crevecoeur:

His heart was high . . . Making his way home by an uncommon route gave him the feeling that he was a pilgrim, an explorer, a man with a destiny, and he knew that he would find friends all along the way; friends would line the banks of the Lucinda River.<sup>5</sup>

But somewhere along the way the tenor of the dream changes. His participation in the race causes him to feel less and less exhilarated and more and more spiritually and emotionally drained. The first hint of this change comes when he finds that the welcher's pool is dry: "This breach in his chain of water disappointed him absurdly, and he felt like some explorer who seeks a torrential headwater and

finds a dead stream. He was disappointed and mystified."<sup>6</sup> This sense of disappointment and confusion grows as the story progresses as he leaves further and further behind traditional and fundamental values. His movement toward success is inevitably a movement away from his family and all true friendships.

How ironic that the beautiful and idealistic dream of a success shared by family and friends should end in such a nightmare of loneliness. Yet, Cheever seems to say, this happens all too often in our society. Like Neddy, too many individuals are being caught up on playing the games of success according to the dictates of society rather than pursuing goals in their own unique ways. Even though Neddy feels like an explorer, he goes into no new territory and explores no new way of doing things. He does not have his own stroke in the pool of life, but dutifully swims as he has been taught by society, even though it is inconvenient:

He swam a choppy crawl. . . . It was not a serviceable stroke for long distances but the domestication of swimming had saddled the sport with some customs and in his part of the world a crawl was customary.<sup>7</sup>

It is this slavish dedication to limiting custom and his "gift for concealing painful facts" that lead to Neddy's ultimate failure and isolation.<sup>8</sup> He realizes this too late. "He had been immersed too long."<sup>9</sup>

Neddy is a tragic example of the inescapable failure of any individual soul who domesticates himself to a limited and unoriginal relationship to the universe. He limits himself so completely to the material aspect of life that he can no longer relate to transcendent reality. His response to the woods is exactly opposite that of Emerson or Thoreau. He finds them "treacherous and difficult" and must return

to "the lawn and the clipped beech hedge."<sup>10</sup> like the lawn and the hedge, he has become domesticated and is no longer capable of having an original relationship to the universe. For Cheever, and also for Crevecoeur, the key to success is in the living of a life that is in harmony with the self, one's fellow man, and the universe. Like Neddy, the American dream has become domesticated. The individual American must be self-reliant and redefine it for himself in order for the American dream to have meaning once again.

## NOTES

<sup>1</sup> St. Jean de Crevecoeur, "What Is an American?" in G. Perkins et al., eds., *The American Tradition in Literature* (New York: Random House, 1985), 108.

<sup>2</sup> John Cheever, "The Swimmer," in G. Perkins et al., eds., *The American Tradition in Literature* (New York: Random House, 1985), 1496.

<sup>3</sup> Crevecoeur, 101.

<sup>4</sup> Cheever, 1495.

<sup>5</sup> *Ibid.*, 1490.

<sup>6</sup> *Ibid.*, 1492.

<sup>7</sup> *Ibid.*, 1490.

<sup>8</sup> *Ibid.*, 1494.

<sup>9</sup> *Ibid.*, 1496.

<sup>10</sup> *Ibid.*, 1493.

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- Cheever, John. "The Swimmer." In G. Perkins et al., eds. *The American Tradition in Literature*. New York: Random House, 1985.
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## AN AFFAIR OF HONOR Dueling in the Old South

*William Patrick Harkins*

**I**N THE OLD SOUTH, defending one's personal honor through combat in the formal duel was socially accepted and in fact was promoted among the aristocratic levels of the planter class. The formal duel was an integral part of the philosophy of chivalry, which was the rule to live by if one was a Southern Gentleman. Although formal dueling was supposedly limited to the aristocracy, it was condoned by the legal system of the South for a very long time. Their law was the Code Duello, in itself a method of social control within the aristocracy. Dueling served a judicial role in solving disputes between social equals and as a rite of passage for young men. It served both as a social yardstick for the aristocracy itself (an added elitism to the already dominant caste) and as a means for those below to climb the social ladder.

The practice of dueling, with its chivalric code, attained vogue in the late colonial period of our nation's history. It was a British import, as was chattel black slavery. Some duels were fought early in the colonial period, but they were extremely rare. The research of Lorenzo Sabine found that the earliest recorded duel in the American colonies took

place in New England between Edward Doty and Edward Lester, two Puritans. They dueled with swords, both were wounded, and they were subsequently punished by being hog-tied for twenty-four hours. Considering the strict religious piety of the Puritan sect, it is no surprise that dueling was condemned among them. Sabine recounts that for a very long time afterwards, very few duels occurred in the United States.<sup>1</sup>

According to Robert Baldick, "The first known fatal duel recorded in the United States occurred on the Common in Boston Massachusetts July 3, 1728 between Benjamin Woodbridge and Henry Phillips. They dueled with swords and Woodbridge was killed. The two youths had a dispute over a card game in a nearby tavern."<sup>2</sup>

### EUROPEAN ORIGINS

The influx of British and German army officers into the colonies before the American Revolution greatly increased the incidents of dueling. The British brought with them their own codes as well as those of the Irish. Both these codes, however, had descended from the French, who had spawned the whole philosophy during the Middle Ages. The feudal Normans had created the cult of chivalry, which had, over a period of time, drifted across the English Channel to the Celts and Anglo-Saxons. Formal duels were descended from jousting tournaments and personal combat between knights in national wars and feudal conflicts. According to Baldick, the French transformed the idea of combat for the honor of one's nation or feudal holdings to that of combat to defend one's personal honor from insult or shame.

After this "royal example," dueling became extremely popular among Europe's ruling classes. In France the death rate for French Noblemen rose so high that France's ruler,

Henry II the first, thought it wise to begin passing edicts making dueling illegal. But although dueling was eventually outlawed, the majority of those making the laws against it privately condoned its practice. According to Clara McCarty's examination of French records for the years 1601 through 1609 alone, over 1000 French Noblemen were killed in duels—*Affairs du honor*.<sup>3</sup>

In seventeenth-century France, especially Paris, dueling became an obsession with the young aristocrats just as it would later in the American South, especially New Orleans. "A harsh word, a misconceived gesture or glance or any number of seemingly insignificant actions could and did provoke lethal duels."<sup>4</sup> It is perhaps safe to assume that being a nobleman or aristocrat in these duel-crazed areas had its drawbacks. It indeed was a deadly fad that King Francis had begun.

The real increase in dueling in the American colonies began when large numbers of French military officers entered the colonies in order to aid our country in its revolution to gain independence from England. The French officers, being the gentlemen that they were, brought with them the Code Duello from France and really showed the provincials how a proper duel was to be fought, including the custom of throwing the glove. The French spread the practice of dueling in these colonies by fighting among themselves while they aided us in fighting the British.

The French influence really gained popularity in the Southern colonies of Georgia and South Carolina. In the American South as a whole, the French practice of dueling and ideals of chivalry took a firm root in the thinking of the majority of the Southern aristocracy. They did not, however, take such firm root in the North. The North moved too quickly into the faster paced, industrial order



that quickly left these provincial, old world ideals behind in the pursuit of commerce, finance, manufacturing, and the ensuing culture that these practices developed. Perhaps the Puritan values that had hog-tied the two New England duelists mentioned earlier were too deeply engrained in the Northerners to allow such a senseless waste of life to grow to popularity and custom as it did in the South.

### OLD SOUTH ROMANTICISM

Clement Eaton remarks that chivalry in the Old South was a

manifestation of the romantic movement of the time, expressed in various forms—dress, literature, excessive politeness to women, the holding of imitative tournaments, florid oratory and the ideal of personal honor and honor of region.<sup>5</sup>

Dueling was interpreted to be an integral part of the Cult, to defend his honor. If a gentleman did not defend his honor, he lost it: he would almost always be considered a coward, and his future in that society would be dismal at best. To the Southern aristocracy, dueling did not appear to be a blight on their society, as it was viewed in the North; rather, it had a somewhat "ordained" existence. Jack Williams states,

dueling depended strongly on those who gave faithful and sometimes mindless adherence to the trappings of social elitism, who paid open homage to the controlled violence as being synonymous with both maleness and personal honor. The Southern gentry who fitted this classic ideal with the whole-

ness of their lives made up the stock of those who fought the duel according to the book.<sup>6</sup>

Chivalry gave birth to the gracious, charming Old South of *Gone With the Wind* despite the existence of chattel slavery and conspicuous dueling. According to Eaton,

one of the most attractive virtues nourished by the aristocratic plantation society of the Old South was the practice of chivalry, an idea that seems virtually extinct in modern industrial America. Chivalry led to the formation of a code of gracious manners, slightly formal and artificial it is true but recognizing the dignity of human personality.<sup>7</sup>

Why would such a seemingly gentle, civilized society as existed in the agrarian South allow such a brutal practice to be cloaked in the air of respectability? What led Southerners to award formal dueling such an accepted place in the highest ranks of society and to allow it to continue for such a very long time, especially after the practice was shunned by the rest of the country? Eaton suggests that Southerners were militaristic and prone to violence. A possible theory as to why this may be the case is that the majority of those settlers who moved into the South were of Scotch-Irish descent and have been shown by their history to be militant and prone to violence. Eaton continues,

Southerners were hypersensitive about their honor due to the influence of chivalry. To accuse a gentleman of an untruth, to insult him, or attack his honor in any way was to provoke a duel by the code.<sup>8</sup>

Williams adds, "The insult, real or presumed, explicit or uncertain, about a woman or anything else, was the clas-

sic call to a Southern duel.”<sup>9</sup>

### THE ART OF INSULT

Southern gentlemen dueled over matters of business, debt, gambling, horseracing, and regional honor and in some cases something as petty as a mistaken gesture or glance. Most duels were probably caused by women and politics and were based on a real or assumed insult. The insult could take several forms such as an insult to family or kin, a comment about one's region, religion, personal appearance, health or intellect, or even about a man's favorite horse. And these are just a few of the recorded causes for duels. Williams describes the methods of insult: "Duels were usually the culmination of insults traded between gentlemen verbally, in print, or on posters tacked up on street posts and buildings." He describes two of the printed variety and one classic verbal assault. One example of a strong printed jab is that directed to John Block by William Cline via the Charleston, South Carolina, press. Wrote Cline: "I can account for Mr. B's petulance by ascribing it to the effects of age on a naturally weak mind." A duel followed promptly, as was the obvious intent. A fine example of a verbal insult was aimed at William Bay by Thomas Crofts during an argument. In a moment of high anger, Crofts called Bay an "ugly, gawky, yankee-looking fellow." Perhaps the most ridiculous insult is that leveled at Charles Lucas by Thomas Benton. Benton was challenged because he called his young acquaintance a "puppy." Neither of them were wounded as a result of their one-shot duel outside Charlestown, South Carolina.

In many cases strangers got involved in other people's duels, as was the case in New Orleans, Louisiana, where residents awoke one day to find this notice printed in their

morning papers:

If the contemptable puppy, Charles A. Luzenberg who has long humbugged the community with false ideas of his courage, but who has always succeeded in shuffling off his responsibilities upon third persons, is at all anxious to enjoy the privilege of a shot, he can obtain one by applying to J.S. McFarlane, corner of Paycheous and Circus streets. N.B. no substitutes accepted.<sup>10</sup>

### AN INTEGRAL PART OF LIFE

Even entertainment was affected by dueling. In Charleston a case of unrequited love led to a duel between a theater manager and a male ballet dancer who were hopelessly in love with the same temptress. These two men were not considered gentlemen, because they worked in the theater; nonetheless, half of Charleston turned out for their duel because the story had circulated throughout the city.<sup>11</sup>

Dueling in the South was not a fringe activity by any means, it was an integral part of the social fabric of the aristocracy. "Formal dueling was a part of the social training of young Southern men and was held in high esteem by the members of that caste."<sup>12</sup> Dueling played an important role in determining leadership among the various age groups, especially the up and coming men of college age. Dueling for the first time was as important as a young man's first sexual encounter, with a tart of the lower class, no doubt. A gentlemen would never compromise a belle's chastity. Duels among teenagers were common, serving the role as a rite of passage into adulthood.

Duels in the upper reaches of the society also served as an outlet to prevent family feuds from disintegrating

into the shoot-on-sight mentality and practice of the yeoman. Formal dueling was kept out of the public view as much as possible. It was considered a private matter. The Code was the law for the upper-crust. More often than not it was used rather than the judicial system to settle matters of slander, libel, and property disputes. The aristocracy was above the law where dueling was concerned. In most cases, the local justice system turned a blind eye to the practice of dueling. Furthermore, the aristocracy often provided the people who held the positions of power such as judges and lawyers. In effect, dueling was openly sanctioned throughout the Southland. Williams illustrates this in the following example that occurred in South Carolina and involved a public figure of high stature. The example is that of Benjamin F. Perry, a distinguished South Carolina trial lawyer and newspaper editor. Perry killed an acquaintance, Turner Bryan, in 1832, after the two could not resolve a well known long standing dispute. It seemed that everyone in Charleston knew of the pending duel. Williams states,

It is a commentary on the public acceptance of dueling that thereafter Perry could continue to hold a position of honor and trust in State Government after a taking the life of a man in a duel.<sup>13</sup>

In a later incident Perry was publicly cheered and congratulated after he severely beat a commoner who had spoken disrespectfully to him on the street.

Bertram Wyatt Brown, a social observer of the time states, "The duel, no less than wealth, hospitality, and gaming (i.e. sportsmanship), were inseparable from community evaluation of the aristocratic individual." Community evaluation is a key phrase here. Peer pressure to duel was in-



credible. Fear of being branded a coward and losing social position were powerful forces at work within the aristocracy. One popular maxim of the day according to Williams was, "Brave men did not deserve to suffer, and cowards did not deserve to live." Speaking in defense of the custom, those within the aristocracy often cited that the prospect of having to be involved in a duel forced gentlemen to be more careful of their language and courteous in their actions; in short, dueling made for an even more polite society. The spectator of the duel worked to reinforce the practice of the code of chivalry among the aristocracy.

### THE RULES OF THE GAME

The code did have its certain suggestions as to who dueling and who could be excused without sacrificing honor. Age was an important factor and it was generally accepted that those under 20 and over 60 years of age were excluded. The latter age limit was generally abided by, but the former was more often than not ignored, for duels between teenagers were common. People who were crippled or otherwise infirm were for the most part excluded and had to find means of satisfaction through the press or third parties. Also for the most part visitors in unfamiliar towns and cities might be excused for not knowing what might constitute a local insult or the local variations of the Codes.

The most widely read and used code was compiled by the renowned John Lyde Wilson, governor of South Carolina from 1822-1824 and a noted duelist and second (i.e., the representative of a duelist). His benchmark book, *The Code of Honor, or Rules for the Government of Principals of Seconds in Dueling* was first released in print in 1838, and it was the best organized rule book on formal dueling printed. Wilson used a mixture of the French, English, and

Irish formal codes for the basis of his work. Wilson advised limiting the use of swords, since most gentlemen outside New Orleans were not well versed in their use.<sup>14</sup>

According to the Code, only gentlemen dueled other gentlemen. If a gentleman was insulted or challenged by a person of lower social order, the Code prescribed caneing or horsewhipping the offending party. According to the Code a true gentleman would never consent to duel with a person not within his own social class. This interpretation, widely practiced, was the catalyst for South Carolina Senator Preston Brooks's brutal can attack on Massachusetts Senator Charles Sumner in 1856. Brooks resorted to this action after Sumner made many severe insults to elder South Carolina statesman Andrew Pickens Butler.<sup>15</sup> In Brooks's eyes, Sumner was not a gentleman and could not be challenged to a proper duel. Only social equals could do battle on the field of Honor.

Unlike lower class brawls and bushwacking, "duels ... provided structure and ritual. Referees assured the fairness of the fight and witnesses reported back to the public the impartiality of the proceedings. Moreover, the rites of challenge and response afforded time and means for adjustment of differences through third parties. Intermediaries were, more often than not, successful in peacefully satisfying the injured pride of the principals than legends of duels would lead one to expect."<sup>16</sup>

Even with the machinery in place for successful settlement of the disputes, many men died in duels in the Old South, and many more had their lives destroyed by guilt and remorse after taking lives over some small matter that seemed important at the time. A poignant example of this result was that of the Black Knight of the South, a professional duelist from Kentucky by the name of Colonel

Alexander K. McClung. After killing several men in duels in Baton Rouge, he became despondent, turned to the bottle for comfort, and one night in a deep depression shot himself in the head, killing himself with one of his prized dueling pistols.

### HAMILTON AND BURR

Perhaps the most famous duel in U.S. history took place in the North, and it deserves some attention here. Alexander Hamilton and Arron Burr dueled at Burr was the Vice President of the United States and leader of the Democrats Alexander Hamilton a close friend of President Washington and a leading figure in the Federalist party. Weehawken, New Jersey, on the morning of July 11, 1804. Hamilton fell instantly and died later in the day, Burr was uninjured. The duel grew out of an alleged remark Hamilton made concerning Burr in a letter to a mutual acquaintance, a doctor named Cooper. The remark stated Hamilton's concern with "Burr's trustworthiness with the reins of government." Burr demanded an apology, but Hamilton held steadfast to his opinion, and the duel followed.

Hamilton was actually slain in cold blood: he had not intended to harm Burr and, in fact, his gun was aimed in the air when the signal to fire was given by the seconds. Burr was disgraced, became an outcast, and died destitute on Staten Island, New York, in 1836.

### STEPHEN DECATUR

Perhaps the most famous duel of the South is that which led to the death of Stephen Decatur, hero of the Revolutionary War and the War of 1812, by the hand of long time adversary James Barron. The duel took place



on the morning of March 22, 1822 at the legendary dueling grounds at Blandensburg Virginia, a hamlet near Washington D.C. The duel was the culmination of a long-standing grudge carried by Barron against Decatur. Both were Commodores during the Revolution, but Barron had blundered badly on a mission against the British and was subsequently relieved of his command. Barron suspected that Decatur had pushed hard for this decision. Barron left for Europe soon after the Revolutionary War of and did not return until after the War of 1812. He asked to be recommissioned and it so happened that Decatur was on the board that studied and denied his request for recommission. Barron felt that Decatur was primarily responsible for his continued misfortune.

After several exchanges of letters containing barbs and jabs, the two agreed to have a duel. Decatur was considered the better shot and, feeling no animosity toward Barron, had no intention of harming him; however, Barron had come for satisfaction of the supposed wrongs and in the exchange wounded Decatur, who died later at his Washington home. Barron did not escape without injury, but it was mild enough to allow him to return to his Hampton, Virginia, home. The death of Decatur (like that of Hamilton) was also mourned nationwide, and the practice of formal dueling in the Northern states dwindled rapidly in the face of public outrage and stricter enforcement of the anti-dueling laws already in place in many of the states. No other duels of such stature occurred in the Northern States following the late 1820's and early 1830's. Duels continued of course, but they were considered repugnant by the vast majority of Northerners.

## ANDREW JACKSON

In the South the case was very different. Andrew Jackson, "Ol' Hickory," president of the United States from 1829 to 1837, was a famous duelist in his native state of Tennessee. His most memorable duel, one of the many he fought, occurred in Kentucky in May of 1806. Dueling was illegal in Tennessee so the party crossed the state line into Kentucky to hold it.<sup>17</sup> Jackson's opponent was Charles Dickinson, who had made slurs against Jackson's wife, Rachel, and who had had bitter words with Jackson during a racetrack dispute. The duel was set for the morning of May 30, 1806, and both men set out that day determined to kill the other. The likelihood of that occurring was almost certain, for they were considered to be the best shots in the country. On the day of the duel the two men took to the field, about eight paces apart and waited for the second's command to fire. The command was given, and Dickinson fired. But Jackson held his fire for some reason. Dickinson's ball struck Jackson in his shoulder very near his heart, but Jackson did not falter or give ground. Instead, to everyone's astonishment, Jackson slowly resumed taking aim with his good arm at Dickinson who was now standing with his arms folded, pistol still smoking, staring at Jackson. Jackson pulled his trigger, but his pistol stopped at half cock. He then coolly recocked the pistol and killed Mr. Dickinson with one swift shot. One of Jackson's critics commented that this was little more than cold-blooded murder.

Jackson would fight many more duels in his long career. Ironically, Bertram Wright Brown, author of several books on the life and times of Andrew Jackson, found in his research that gossip by those close to the two princi-

pals in this duel did more than anything else to promote it. Jackson and Dickinson were both very powerful men in that region and had many friends and hangers-on that did aggravate the situation. In many cases, Gossip often led the duelists to ignore the effects of conciliators and take to the field. The gossip-mongers surrounding the Jackson-Dickinson duel can be blamed more for the fatal encounter than the two principals: they kept the dispute brewing for six months before the duel took place. Such was the climate in the South at this time.

### FAMOUS CITIES

Cities that were the scenes for much dueling, such as Charleston, Savannah, and New Orleans, spawned a number of dueling academies and schools staffed by expert duelists, many of whom were Europeans. Young sons of the South's finest families were sent off for instruction in the art, much as we today send our children to summer camp to learn archery and pottery. New Orleans became the educational mecca for would-be duelists, and still other young men received their training overseas while attending Europe's finest colleges and universities. New Orleans had by far the densest population of schools and teachers and was the only place Americans could be trained in the French methods of sword play without leaving the country. South Carolina had its share of training centers and instructors, some of the more famous being John Ashe and Chapman Levey of Camden, South Carolina. John Ashe was considered the expert on dueling procedure and served as what can only be called a "second-on call" offering his services in over seventy-five recorded duels. Levey was an expert shot and a distinguished duelist who had an academy near Camden. He made use on the grounds of a life-sized cast

iron statue for a realistic target known by all the students as the "iron man." These academies openly advertised in newspapers and magazines of the day and operated in a very open manner.

With instructions openly hawked and duels so numerous, the South resembled a giant war zone. European visitors to the South noted that Southerners, in incidents of dueling, more often than not set out to kill or do extreme damage to their opponents—to exact the proverbial "pound of flesh." American duels were often of the eye-for-eye variety. Another disturbing aspect, noted the visitors, was that many of the duels were turned into spectator events, especially if the combatants were well known and the duel was the culmination of a well known dispute. Southerners had embraced dueling but often failed to carry it out with the formality and discretion Europeans were used to.

The large cities in the South gave rise to the professional duelists who were very much like the gunslingers of the Old West. Williams states that "these skilled duelists were usually detested by the better part of the community but ...everywhere tolerated. One such man arrived in Charleston in the 1850's. Rumors credited him with having killed two adversaries in duels and reported him quick to anger. Rumors became fact when he took a dislike to a young Charleston lawyer, goaded him into a duel, and killed him with one quick shot. Six friends of the deceased barrister then vowed to avenge the death of their companion by dueling the murderer, on at a time, until one of the six should be successful. They drew lots for the honor, but the stranger killed the man with apparent ease. The requiters thereupon disbanded. As one of the group later said: "We gave it up. We agreed that nobody stood a ghost of a chance before him ...so we let the monster go, trusting



to the Almighty to cut short his career ...but he lived to be an old man and died peacefully in his bed".<sup>18</sup>

New Orleans, which produced the majority of the South's professional duelists, had among them one rather unique "keeper of the Code." He was Jose Lullian, a wealthy Spaniard. According to Williams,

Lullian was famous with both sword and pistol. With the latter he was said to be able to shoot coins from between a man's fingers or an egg from a man's head. He was often challenged, always attempted an apology, and if the apology was not accepted, fought the duel. Some men died at his hands, others were wounded. He himself died a natural death in 1888 at the age of seventy-three years."<sup>19</sup>

If New Orleans has been established here as the "Duelling Capital of the South," however, it would be false to lead the reader to believe that there were no efforts made in that city to end the practice. New Orleans, as did all the major Southern cities afflicted with the practice of dueling, had a dedicated press and several distinguished societies pledged to eradicate dueling from its midst. More often than not these anti-dueling societies ended up acting as courts of honor to make sure the duel was fought fairly and according to the Code. It can be said that they were helping to promote what they were supposedly trying to stop. The newspaper editors who wrote so eloquently against dueling often acted as seconds or had to fight duels because of what they wrote. Most of the newspapers appeared hypocritical. They carried editorials against dueling as well as the advertisements for dueling schools, challenges and responses, being used as a medium to carry the insults that caused



many of the duels.

Charleston was the scene of countless duels and home to many of the South's famous duelists. Charleston also had the only known dueling society in the United States in the early 19th century but it disbanded when its only president was killed in a duel by a visiting Englishman, whom the members of the club had earlier tried to talk out of, going through with the match for fear that he would meet certain death. On the other hand, Charleston was the base of much of the genuine anti-dueling press and sentiment in the Old South. The first anti-dueling society of Charleston was founded in 1826 and led by General Charles Pinckney of Revolutionary War fame. Jack Williams states: "Perhaps the most active editor in anti-duel work was F.W. Dawson of Charleston's *News and Courier* for his editorials and stories, which included a scathing refusal of a challenge, which won for him the award of "Knight of The Order of Saint Gregory" by Pope Leo XIII. Much more good work was done by other South Carolinians of the Cloth such as Arthur Wigfall, Nathaniel Bowan, and William Barnwell."<sup>20</sup>

### SAVANNAH

Savannah, Georgia, like Charleston and New Orleans, is rich in dueling history. The Gwinnett-McIntosh affair is one of the first duels ever fought in Savannah (1777) and involved one of Georgia's leading citizens and one of our founding fathers. Sabine describes this famous duel:

Button Gwinnett was a member of Congress and a signer of the Declaration of Independence; his antagonist, Lackland McIntosh was an officer in the army of the Revolution. They met, with pistols, at twelve

feet. Both were wounded, Gwinnett mortally. The cause of the duel was personal rivalry and enmity.

Gwinnett has been described as violent and exacting in his manners. After losing out to McIntosh in a contest for the office of Brigadier General, and after losing the race for the governorship of Georgia—at which McIntosh exulted—Gwinnett made a challenge. The duel was held early in the morning on the outskirts of Savannah. The principals took position and fired simultaneously. Both Gwinnett and McIntosh were wounded in the leg by the exchange of shots, and still standing, they declined the customary second shot. The two men shook hands and left the field with their differences resolved. Gwinnett eventually died from his wound and this, in turn, pained McIntosh deeply. McIntosh was not blamed by citizens or by the family of Gwinnett for the death: the general consensus was that the doctors were to blame. With the death of a signee of the Declaration of Independence weighing heavily on his mind, the doctor, George Jones of Savannah, founded the first anti-dueling society in Savannah in 1826. The society included several of that city's most prestigious citizens. But even with its founding, the number of duels fought in Savannah was alarming. Most duels in Savannah were fought on the islands in the Savannah river or in the Old Jewish Cemetery.<sup>21</sup> Many were fought just across the river in South Carolina and in the nearby hamlet of Brompton.

Two young, ambitious lawyers hold the distinction of having fought the last recorded duel in Savannah's history in 1877. This duel has an almost comical appearance. The lawyers had had several hot-tempered exchanges during a court trial. Two very offensive letters were read aloud. A challenge soon was issued by one of them. Arrange-

ments having been made through their seconds, the two were to meet at a secluded spot near Brompton, Georgia. One of the parties became lost on the way to the field and by the time he found the spot, it was near dark. There was, however, still enough time for a shot, and they took position. At the command of the seconds, they fired but missed each other entirely. They were positioned twelve feet apart. They both demanded a second shot, so the seconds hastily began to reload. But one of the seconds replied that his man was nearsighted and that he did not feel a second shot in the ensuing darkness would be quite sporting; so all involved came to agreement on the dispute. Honor was upheld, and they retired to the nearest tavern for spirits and became fast friends.

By this time (1877), dueling was in fast decline all over the South due to the destruction of that "Old World Aristocracy in a new world wilderness" that was the colonial and antebellum South prior to the outbreak of the "Late Unpleasantness" of the Civil War.<sup>22</sup> The War had all but destroyed King Cotton and slavery; and it had trampled chivalry—and with it dueling—into the burnt ruins of plantations. The South had to rebuild and change in order to survive, but it did hold strongly onto its past glories and still does today.

According to Williams, there are numerous factors that contributed to the decline in formal dueling in the Old South. Among them are the increased contact with the North that developed with the construction of railroads and the rise of industry. Law and order took charge in the South with the arrival of Union armies of occupation and a new way of thinking: that killing a man in a duel is murder rather than good breeding. Several would-be duelists in the post-Civil War South soon found this out in court

and then in jail. But all of the decline cannot be attributed to outside, non-Southern influences. Williams called the Civil War "a four year mass duel"—states' rights equated to states' honor. The sting of war gave to the South a new criterion for honor: to survive with dignity and to rebuild.

## NOTES

<sup>1</sup> Lorenzo Sabine, *Notes on Duels and Dueling* (Boston: Crosby, Nichols, and Co., 1859), 10.

<sup>2</sup> Robert Baldick, *The Duel: A History of Dueling*. (New York: Clarkson W. Pelter, 1965), 118.

<sup>3</sup> Clara S. McCarty, *Duels in Virginia and Nearby Blandenburg County* (Richmond: Dietz, 1976), 1.

<sup>4</sup> *Ibid.*

<sup>5</sup> Clement Eaton, *History of the Old South* (New York: Macmillan, 1966), 45.

<sup>6</sup> Jack K. Williams, *Dueling in the Old South: Vignettes of Social History Containing John Wilson's Code of Honor* (College Station, Tex.: Texas A&M Press, 1980), 39.

<sup>7</sup> Eaton, 396.

<sup>8</sup> *Ibid.*, 395.

<sup>9</sup> Williams, 31.

<sup>10</sup> *Ibid.*, 22-3.

<sup>11</sup> *Ibid.*, 21.

<sup>12</sup> *ibid.*, 72.

<sup>13</sup> *Ibid.*, 31.

<sup>14</sup> *Ibid.*

<sup>15</sup> This occurred during one of the many "Bloody Kansas" speeches Sumner made during that year of intense debate over the slavery issue.

<sup>16</sup> Baldick, 352.

<sup>17</sup> This practice of crossing the state lines to consecrate a duel was well known throughout the South.

<sup>18</sup> Williams, 37.

<sup>19</sup> *Ibid.*

<sup>20</sup> *Ibid.*, 62.

<sup>21</sup> Now part of the Colonial Cemetery in Historic Savannah.

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## THE PRACTICAL IDEALIST A Look at the Political Philosophy of Theodore Roosevelt

*J. Anthony Daniel, Jr.*

**T**HEODORE ROOSEVELT WAS A PRIME specimen of that curious political animal found all over the world, but which seems to be especially indigenous to the United States: the practical idealist. The practical man and the man who wished to be on the side of "righteousness" were both present in Roosevelt. Roosevelt believed the two always complemented each other, and in truth there was always a balance of power within him. At times the pol would have the upper hand, as in his dealings with Boss Platt of New York state. At other times, he would doggedly pursue a course that he felt was right but that was unpopular in the extreme, such as his closing of New York watering holes on Sunday while he was Police Commissioner. Roosevelt wrote of the two tendencies present in him:

Practical efficiency is common, and lofty idealism not uncommon; it is the combination which is necessary, and the combination is rare. Love and peace are common among weak, short-sighted, and lazy persons: and on the other hand courage is

found among men of evil temper and bad character. Neither shall by itself avail.<sup>1</sup>

### A LIFE OF VIGOR

As a private individual, Roosevelt most certainly embodied these traits. Somewhat weak as a child, he worked very hard to achieve physical prowess, and with it, the ability to act vigorously. He particularly was impressed by an incident in his childhood when two bullies accosted him on a train ride. After some badgering, the young Roosevelt decided he could take no more. He took up boxing and became determined that no one should be able to best him when right was on his side. He developed his philosophy of the "life of vigor," or the "strenuous life," in which men showed their moral worth through bodily exercise. This may be too extensive a simplification, but Roosevelt believed that the outer man reflects to a large extent the inner. Bodily vigor could also bring about a moral firmness ("a method of getting at that vigor of the soul, without which vigor of the body counts for nothing").<sup>2</sup> Chief of these traits of the soul Roosevelt felt to be good is that of "fearlessness":

[A man] can do his part honorably and well provided only he sets fearlessness before himself as an ideal, schools himself to think of danger merely as something to be faced and overcome, and regards life itself as he should regard it, not as something to be thrown away, but as a pawn to be promptly hazarded whenever hazard is warranted by the larger interests of the great game in which we are all engaged.<sup>3</sup>

What of this "great game in which we are all engaged?" Roosevelt had definite ideas about the collective action on the part of humanity. He believed that the collective action of men rests upon the individual. Any society in which the individuals are not upright is itself corrupt and ineffective. If the common man were of sound character, though, Roosevelt believed in extensive use of collective action:

Facing the immense complexity of modern social and industrial conditions, there is need to use freely and unhesitatingly the collective power of all of us; and yet no exercise of collective power will ever prevail if the average individual does not keep his or her sense of personal duty, initiative and responsibility.<sup>4</sup>

### APPLIED IDEALISM

Roosevelt believed in strong government, when government is in the right. This philosophy was put into practice when he was president, sometimes successfully, sometimes not. Anyone who violated Roosevelt's idea of fairness was fair game for the government: the big trusts, Japanese imperialists, land-grabbers.

Roosevelt called this applied idealism. When he was President, he threw the power of the state behind causes he believed in. To get things done, he found he had to team up with people whose motives were not pure, but whose course of action was the same Roosevelt wanted to travel. Roosevelt held in contempt those politicians who preached against things but would not dirty themselves with the actual work of trying to change things for the better. Since the world exists as it does, and not the way one would nec-

essarily like, he realized that he must work within the world to bring about change. As for others:

My duty was to stand by every one while he was right, and to stand against him when he went wrong; and this I have tried to do as regards individuals and as regards groups of individuals. When a business man or labor leader, politician or reformer, is right, I support him; when he goes wrong, I leave him.<sup>5</sup>

Nations should behave towards one another as individuals do, said Roosevelt. In carrying out his foreign policy, he believed in doing the right thing with the strength to back it up. Some have branded him an imperialist, and this is certainly true, but Roosevelt almost certainly thought of the U.S. as a benign older brother to the emerging Latin American states. If we dictated terms to them, it was out of concern rather than sheer desire to use power. Although Roosevelt many times used American might for apparently selfish national interests, even though he felt it would all be better for everyone in the long run.<sup>6</sup>

### SUBSTANTIAL JUSTICE

Roosevelt believed that there is a law of righteousness which encompasses every nation and every individual. He called this several things, but most prominently, substantial justice. The human laws were not to interfere with this justice. In a choice between justice and the law of the land, Roosevelt would always stay with justice. This philosophy led to the reversal of the Supreme Court at the beginning of the breaking up of the trusts. It played a major role in improving working condition and preventing the spread of socialism into the U.S. from Europe, where it was rampant.

There were times, however, when Roosevelt was blind to facts. Several men who were probably wrongly convicted failed to receive pardons from him. Also, literature that did not live up to the moral standards of the President was frowned upon and sometimes suppressed. On the other hand, after reading Edward Arlington Robinson, Roosevelt found Robinson was having a bad time of it, and gave him a treasury position, telling Robinson to devote himself to poetry first, treasury second.<sup>7</sup>

Roosevelt was, unfortunately, something of a racist. He did not particularly believe in a hierarchy of races, but he certainly believed in separation. In this he was a creature of his time, and many of his statements were reactions to criticism of his politics regarding Japan and race relations in the U.S. Some have tried to make a Nazi out of the later Roosevelt, but the facts just do not support the contention.

### MORAL DUTY

Roosevelt's sense of the right came partly from a strong Dutch Reformed upbringing and partly from the feeling of the times. He never explicitly states how people are supposed to come to know what is right and what is wrong, but implies in every word he writes that such knowledge is attainable. He is always forward with his notions of what people should do once they know right. There is a moral obligation to duty for duty's sake. When something is right, it must be done. Other considerations, even loss of life, come into the picture only peripherally. Life should not be given needlessly, but many things are more important than continued survival. What is the good that men strive for? Roosevelt is forthcoming:

We of the great modern democracies must strive unceasingly to make our several coun-



tries lands in which a poor man who works hard can live comfortably and honestly, and in which a rich man cannot live dishonestly nor in slothful avoidance of duty; and yet we must judge rich man and poor man alike by a standard which rests on conduct and not caste, and we must frown with the same stern severity on the mean and vicious envy which hates and would plunder a man because he is well off and on the brutal and selfish arrogance which looks down on and exploits the man with whom life has gone hard.<sup>8</sup>

#### NOTES

<sup>1</sup> Theodore Roosevelt, *An Autobiography* (New York: Charles Scribners and Sons, 1927), vii.

<sup>2</sup> *Ibid.*, 48.

<sup>3</sup> *Ibid.*, 51.

<sup>4</sup> *Ibid.*, vii.

<sup>5</sup> *Ibid.*, 152.

<sup>6</sup> *Ibid.*, chapt. 14.

<sup>7</sup> Henry F. Pringle, *Theodore Roosevelt* (New York: Harcourt, Brace and Company, 1956): chapt. 14, sec. 3.

<sup>8</sup> Roosevelt, viii.

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ASPIRATIONS OF MALE AND FEMALE  
BIRMINGHAM-SOUTHERN COLLEGE  
STUDENTS  
Do Traditional Sex Roles Exist?

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*ABSTRACT: Questionnaires were distributed by random sampling to male and female Birmingham-Southern College students to determine reasons of importance for attending college. Responses from this survey were compared with those compiled from previous studies. The overall attitudes of men and women at Birmingham-Southern differ greatly from those found in previous studies. Women did not in the survey emphasize social relations as a major concern for attending college. Surprisingly, a high percentage of men said that developing social relations with the opposite sex is very important. Neither sex claims to a great extent to attend college for purposes of finding a marital partner. Men's and women's conceptions of success also differed somewhat. Obtaining challenging work was more important to women than to men. Men placed greater importance on improving socioeconomic status than did women. Statistics show that both men and women perceived achieving academic honors and increasing earning*

*potential as major factors in their decisions to attend college.*

THE MAJORITY OF PAST RESEARCH concerning women's careers has suggested that women may have a fear of success. A number of psychologists claim that men have a stronger desire to achieve than women do, while others argue that women have an actual fear of achievement.<sup>1</sup>

Although the number of jobs for women has increased since WWII, social stratification has not increased proportionately. Women are still employed in a disproportionate number of low-paying, low-status jobs. Women seem to be typically characterized into such occupations as nursing, teaching, and clerical jobs. Pay scales and job opportunities appear to contribute to the dilemma women face in the job market.<sup>2</sup>

A decade of equal-opportunity laws has not resulted in a direct change in the pay scale of women. Women are still bringing home roughly 40% less than their male counterparts. According to some, the gap in pay is due to employer discrimination against women rather than the education, occupation, work experience, or marital status of women.<sup>3</sup> Many explanations have been offered for the discrimination against women. P.C. Sexton offers three:

- 1) Barriers to entry into occupations traditionally held by men
- 2) Barriers arising from employers' personnel policies
- 3) Barriers related to the amount of work women are able to do or willing to do during their lifetime<sup>4</sup>

Our research examines the changing roles and goals of men and women in society as perceived by college stu-

dents at Birmingham-Southern. Previous studies <sup>5</sup> found that women who attended college had traditional attitudes, such as becoming a wife and mother, and perceived finding a husband as an important reason for attending college. However, male students viewed college as a stepping stone for achieving their occupational goals. If current students have been socialized according to traditional sex-role expectations, men should be achievement-oriented and women social-oriented as found in studies conducted more than a decade ago.<sup>6</sup>

Constantinople's findings indicate that women did not view college as preparation for a successful career. Instead, women perceived college as a place to develop social relations, meet a future husband, while enhancing one's education. These views were consistent with the traditional perceptions of a woman's role.<sup>7</sup> The traditional role of women in society is typically defined as one of a housewife and mother. Also, these roles tend to include jobs with less opportunity for advancement than those jobs typically held by men. However, studies conducted by Singer (1974) and Voss and Skinner (1975) showed that women's attitudes have changed from their counterparts of the 1960s. Their studies concluded that college women tended to be more career-oriented and more self-achieving than those women surveyed in previous studies.<sup>8</sup>

The 1970s proved to be a critical turning point in women's establishment of career goals and sex-role expectations. Research by Diane Zuckerman (1981a) indicates that the proportion of women students aspiring to non-traditional roles remained at a low level during the 1950s and 1960s and increased markedly during the 1970s. Zuckerman's primary purpose was to assess the life goals of college women. Overall, there was a substantial increase of women who reported

interest in non-traditional careers as compared to women Zuckerman studied in 1976.<sup>9</sup> Only 8% of the women studied did not plan to attain a graduate degree. Of the women surveyed, 11% seemed to prefer career goals in female-oriented careers. The remaining 89% were divided between typically male-dominated fields. Although these women were career oriented, they also showed overwhelming interest in marriage and childbearing. Data indicated that neither marriage nor motherhood would be a deterrent in attaining non-traditional career goals.<sup>10</sup>

Contrary to theories showing prevalent interest in traditional roles and occupations, Norval Glen and Patricia Taylor<sup>11</sup> hypothesized that college was more important for the life chances of men than those of women. Many families had traditionally emphasized that men attend college in preparation for the later role of becoming the "breadwinner." However, the daughters were socialized to expect marital status to determine economic security. To the contrary, the findings indicate that income increased relatively more for the women who attended college than the men who attended college.<sup>12</sup>

In research conducted by David Wank,<sup>13</sup> it was found that students attended college for primary purposes of increasing job opportunity and salary earnings. He coined a phrase for this principle called the "Titanic ethic," which states that students are looking for a career path that will pay off in financial terms. Almost 70% of entering college freshmen hoped to become well off financially, and 76.2% said they went to college to get a better job.<sup>14</sup> In contrast to an earlier study by Zuckerman,<sup>15</sup> who found that women are not concerned with combining marriage, family, and a career, Wank found that women students worried about combining marriage and a career based on a correlation be-



tween the number of highly successful women and divorce rates.<sup>16</sup>

This study examines the differences between men and women regarding reasons for attending college and differing opinions on traditional and non-traditional roles and attitudes. It is somewhat similar in nature to previous studies conducted by Constantinople (1967) and Goldberg and Shifflett (1981).

It was expected that if women's new attitudes, based on gains made through the Equal Rights movement, have broadened to include a greater range of non-traditional occupations and roles, then:

- a) Female students would not emphasize social reasons for attending college significantly more than male students.
- b) Female students would state that career goals were as important to them as they were to males.
- c) College women today are less traditional than their counterparts of past decades.

Since changes in women's roles and behavior must have an effect on how men view society, some stereotypes of men may have undergone changes as well as those stereotypes of women. Therefore, comparisons were made between men's and women's reasons for attending college.

## METHOD

Participants were randomly selected from a list that comprised all students attending Birmingham-Southern College. Selected were 315 persons, to whom questionnaires were distributed. The questionnaires were completed by 186 persons (with a sampling error of 0.0722) and required

them to assess various aspects of their decisions to attend Birmingham-Southern College.

### SURVEY

Please indicate the importance of each of the following factors in making your decision to attend Birmingham-Southern College by placing the appropriate number in the blank space in front of each item:

- 1 = Very important
- 2 = Important
- 3 = Somewhat Important
- 4 = Not Important

- \_\_\_ to develop confidence in myself.
- \_\_\_ to attain self-satisfaction.
- \_\_\_ to obtain challenging work.
- \_\_\_ to prepare for graduate or professional school.
- \_\_\_ to find a spouse.
- \_\_\_ to develop social relations with the opposite sex.
- \_\_\_ to gain praise from my parents.
- \_\_\_ to carry out my parents wishes.
- \_\_\_ to improve my socioeconomic status.
- \_\_\_ to postpone entering the work force.
- \_\_\_ to achieve academic honors.
- \_\_\_ to develop as a person.
- \_\_\_ to increase my earning potential.

Do you plan to get married?

- |                 |      |
|-----------------|------|
| yes             | 1___ |
| no              | 2___ |
| already married | 3___ |

If yes, at what age?

18-22 1\_\_\_\_

23-25 2\_\_\_\_

26-30 3\_\_\_\_

over 30 4\_\_\_\_

Do you plan to attend graduate school?

yes 1\_\_\_\_

no 2\_\_\_\_

If yes, in what area of study?

medical school 1\_\_\_\_

law school 2\_\_\_\_

business school 3\_\_\_\_

graduate school in major 4\_\_\_\_

social work 5\_\_\_\_

other \_\_\_\_ 6\_\_\_\_

Please indicate how strongly you agree or disagree with the following statements.

SA = strongly agree

MA = moderately agree

N = neutral

MD = moderately disagree

SD = strongly disagree

\_\_\_\_ Responsibility for raising children should rest primarily on the mother.

\_\_\_\_ Responsibility for raising children should rest primarily on the father.

\_\_\_\_ Both parents should take equal responsibility for raising their children.

\_\_\_\_ A woman should take her husband's name upon marriage.

## RESULTS

Our first hypothesis was that female college students would not emphasize social reasons for attending college significantly more than male college students. The data collected support this hypothesis. A relevant correlation is found in the crosstabulation, "*develop social relations with the opposite sex*" by sex (see Table 1).

The significance level is equivalent to 0.0196. The findings indicate that 8.2% of the men rank developing social relations as very important, while only 1.1% of the women do so. In addition, 16.5% of the men rank developing social relations as important, compared to 7.4% of the women. These findings contradict the traditional view that women go to college simply to "catch a man." In the survey conducted by Goldberg and Shiflett (1981), in which men and women were asked to rank in order of importance their reasons for attending college, similar statistics were shown. Men ranked developing social relations 6th in importance out of 20 listed reasons, while women listed it 12th.<sup>17</sup> These findings indicate that the college women of today no longer have a *primary* interest in the opposite sex in deciding to attend college.

Another crosstabulation that indicates that women do not emphasize social reasons for attending college is "*finding a spouse*" by sex (see Table 2).

Although the significance level is .7998, the tabulation is substantive. Findings indicate that the responses of men and women are very similar in this area. In fact, men placed slightly more importance on attending college in order to find a spouse than women did. According to the study by Goldberg and Shiflett (1981), both men and women ranked finding a spouse as the least important reason (20th) for at-

TABLE 1  
 SOCIAL RELATIONS WITH THE OPPOSITE SEX  
 REST PRIMARILY ON THE MOTHER.

	Very Imprt	Imprt	Somewt Imprt	Not Imprt	Row Total
MEN					
Count	7	14	28	36	85
Exp Val	3.8	9.9	32.1	39.2	47.2%
Row Pct	8.2%	16.5%	32.9%	42.4%	
Col Pct	87.5%	66.7%	41.2%	43.4%	
Tot Pct	3.9%	7.8%	15.6%	20.0%	
WOMEN					
Count	1	7	40	47	95
Exp Val	4.2	11.1	35.9	43.8	52.8%
Row Pct	1.1%	7.4%	42.1%	49.5%	
Col Pct	12.5%	33.3%	58.8%	56.6%	
Tot Pct	.6%	3.9%	22.2%	26.1%	
Column	8	21	68	83	180
Total	4.4%	11.7%	37.8%	46.1%	100.0%

$$\chi^2 = 9.88376$$

$$D.F. = 3$$

$$Significance = .0196$$

$$Min E.F. = 3.778$$

$$Cells With E.F. < 5 = 2 of 8 (25\%)$$



TABLE 2  
THE IMPORTANCE OF FINDING A SPOUSE

	Very Imprt	Imprt	Somewt Imprt	Not Imprt	Row Total
MEN					
Count	1	4	12	68	85
Exp Val	.9	2.8	12.8	68.5	47.2%
Row Pct	1.2%	4.7%	14.1%	80.0%	
Col Pct	50.0%	66.7%	44.4%	46.9%	
Tot Pct	.6%	2.2%	6.7%	37.8%	
WOMEN					
Count	1	2	15	77	95
Exp Val	1.1	3.2	14.3	76.5	52.8%
Row Pct	1.1%	2.1%	15.8%	81.1%	
Col Pct	50.0%	33.3%	55.6%	53.1%	
Tot Pct	.6%	1.1%	8.3%	42.8%	
Column	2	6	27	145	180
Total	1.1%	3.3%	15.0%	80.6%	100.0%

$$\chi^2 = 1.00617$$

$$D.F. = 3$$

$$Significance = .7998$$

$$Min E.F. = .944$$

$$Cells With E.F. < 5 = 4 \text{ of } 8 (50.0\%)$$

tending college.<sup>18</sup> This crosstabulation further strengthens our first hypothesis. Women no longer seem to be attending college in order to gain a "MRS. degree."

Our second hypothesis was that women would state that career goals are as important to them as they are to men. Although the significance level for the crosstabulation "*obtaining challenging work*" by sex is 0.1763, the tab provides substantive information (see Table 3).

A higher percentage of women placed greater importance on obtaining challenging work than did men. In fact, 11.8% of the men placed no importance on attending college to obtain challenging work versus only 5.3% of the women. Apparently, college women are broadening their career goals to include more challenging work.

In "*increasing money*" by sex, the significance level (0.9992) is extremely high (see Table 4).

In each area, the percentages are very similar. The greatest differentiation between men and women occur in the "somewhat important" category, with the difference being only 0.8%. The information appears to be very substantive. Both men and women place equal importance on increasing their earning potential as a primary reason for attending college. Our findings are consistent with Wank's "Titanic ethic," which, to reiterate, states that both sexes are interested in finding financial success related to their occupational choice.<sup>19</sup>

Our third hypothesis stated that college women today are less traditional than their counterparts of past decades. Several crosstabulations are relevant. The first, "*achieve academic honors*" by sex (see Table 5), has a very high level of significance (0.9091).

Men's and women's rankings of importance are similar in every category under achieving academic honors. The

TABLE 3  
THE IMPORTANCE OF OBTAINING CHALLENGING WORK

	Very Imprt	Imprt	Somewt Imprt	Not Imprt	Row Total
MEN					
Count	25	29	21	10	85
Exp Val	28.3	32.1	17.5	7.1	47.2%
Row Pct	29.4%	34.1%	24.7%	11.8%	
Col Pct	41.7%	42.6%	56.8%	66.7%	
Tot Pct	13.9%	16.1%	11.7%	5.6%	
WOMEN					
Count	35	39	16	5	95
Exp Val	31.7	35.9	19.5	7.9	52.8%
Row Pct	36.8%	41.1%	16.8%	5.3%	
Col Pct	58.3%	57.4%	43.2%	33.3%	
Tot Pct	19.4%	21.7%	8.9%	2.8%	
Column	60	68	37	15	180
Total	33.3%	37.8%	20.6%	8.3%	100.0%

$$\chi^2 = 4.93929$$

$$D.F. = 3$$

$$Significance = .1763$$

$$Min E.F. = 7.083$$

$$Cells With E.F. < 5 = none$$

TABLE 4  
THE IMPORTANCE OF INCREASING EARNING POTENTIAL

	Very Imprt	Imprt	Somewt Imprt	Not Imprt	Row Total
MEN					
Count	25	29	19	12	85
Exp Val	25.0	28.8	19.4	11.8	47.2%
Row Pct	29.4%	34.1%	22.4%	14.1%	
Col Pct	47.2%	47.5%	46.3%	48.0%	
Tot Pct	13.9%	16.1%	10.6%	6.7%	
WOMEN					
Count	28	32	22	13	95
Exp Val	28.0	32.2	21.6	13.2	52.8%
Row Pct	29.5%	33.7%	23.2%	13.7%	
Col Pct	52.8%	52.5%	53.7%	52.0%	
Tot Pct	15.6%	17.8%	12.2%	7.2%	
Column Total	53	61	41	25	180
	29.4%	33.9%	22.8%	13.9%	100.0%

$$\chi^2 = .02137$$

$$D.F. = 3$$

$$Significance = .9992$$

$$Min E.F. = 11.806$$

$$Cells With E.F. < 5 = none$$

TABLE 5  
THE IMPORTANCE OF ACHIEVING ACADEMIC HONORS

	Very Imprt	Imprt	Somewt Imprt	Not Imprt	Row Total
<b>MEN</b>					
Count	12	26	26	21	85
Exp Val	10.9	25.0	26.4	22.7	47.2%
Row Pct	14.1%	30.6%	30.6%	24.7%	
Col Pct	52.2%	49.1%	46.4%	43.8%	
Tot Pct	6.7%	14.4%	14.4%	11.7%	
<b>WOMEN</b>					
Count	11	27	30	27	95
Exp Val	12.1	28.0	29.6	25.3	52.8%
Row Pct	11.6%	28.4%	31.6%	28.4%	
Col Pct	47.8%	50.9%	53.6%	56.3%	
Tot Pct	6.1%	15.0%	16.7%	15.0%	
Column	23	53	56	48	180
Total	12.8%	29.4%	31.1%	26.7%	100.0%

$$\chi^2 = 9.88376$$

$$D.F. = 3$$

$$Significance = .0196$$

$$Min E.F. = 3.778$$

$$Cells With E.F. < 5 = 2 \text{ of } 8 (25\%)$$



conventional assumption is that men would place higher priority on achieving academic honors than women would, because society typically views women as being socially oriented. In the study by Goldberg and Shiflett (1981), similar findings are cited. Men ranked achieving academic honors as 16th in importance, while women ranked the same reason as 15th in importance.<sup>20</sup>

Traditionally, society has accepted without question that a woman will take her husband's name upon marriage. The trend appears to be changing. The crosstabulation, "*taking husband's name upon marriage*" by sex indicates some interesting results (see Table 6).

The significance level is very high. Statistics indicate that men place greater importance on a woman's taking her husband's name upon marriage. Ten percent fewer women than men strongly agree to moderately agree that it is important. For the most part, refusing to take a husband's name upon marriage would have been unheard of decades ago.

Another crosstabulation pertaining to our third hypothesis is "*age expected to marry*" by sex (see Table 7).

The significance level is very low (0.0239). The majority of women (57.3%) expect to marry between ages 23 and 25. The age group 23-25 indicates that college women are waiting until *after* college to get married. In the study conducted by Zuckerman (1981), women surveyed indicate a strong desire to marry in the future and did not perceive marriage as a deterrent to pursuing non-traditional goals.<sup>21</sup> Perhaps this is an indication that college women today will be integrating careers with marriage and family.

The next two crosstabulations, "*should dad raise children*" by sex and "*should mom raise children*" by sex, both have low significance levels (see Tables 8 and 9).

TABLE 6  
A WOMAN SHOULD TAKE HER  
HUSBAND'S NAME UPON MARRIAGE

	Strgly Agree	Modtly Agree	Neutrl	Modtly Disagr	Strgly Disagr	Row Total
MEN						
Count	33	34	15	2	1	85
Exp Val	29.0	29.9	20.5	3.7	1.9	46.7%
Row Pct	38.8%	40.0%	17.6%	2.4%	1.2%	
Col Pct	53.2%	53.1%	34.1%	25.0%	25.0%	
Tot Pct	18.1%	18.7%	8.2%	1.1%	.5%	
WOMEN						
Count	29	30	29	6	3	97
Exp Val	33.0	34.1	23.5	4.3	2.1	53.3%
Row Pct	29.9%	30.9%	29.9%	6.2%	3.1%	
Col Pct	46.8%	46.9%	65.9%	75.0%	75.0%	
Tot Pct	15.9%	16.5%	15.9%	3.3%	1.6%	
Column	62	64	44	8	4	182
Total	34.1%	35.2%	24.2%	4.4%	2.2%	100%

$$\chi^2 = 7.20271$$

$$D.F. = 4$$

$$Significance = .1256$$

$$Min E.F. = 1.868$$

$$Cells With E.F. < 5 = 4 \text{ of } 10 (40\%)$$

TABLE 7  
AT WHAT AGE TO MARRY

	18-22	23-25	26-30	Over 30	Total
<b>MEN</b>					
Count	3	34	25	9	71
Exp Val	7.1	37.7	20.0	6.2	44.4%
Row Pct	4.2%	47.9%	35.2%	12.7%	
Col Pct	18.8%	40.0%	55.6%	64.3%	
Tot Pct	1.9%	21.3%	15.6%	5.6%	
<b>WOMEN</b>					
Count	13	51	20	5	89
Exp Val	8.9	47.3	25.0	7.8	55.6%
Row Pct	14.6%	57.3%	22.5%	5.6%	
Col Pct	81.3%	60.0%	44.4%	35.7%	
Tot Pct	8.1%	31.9%	12.5%	3.1%	
Column	16	85	45	14	160
Total	10.0%	53.1%	28.1%	8.8%	100.0%

$$\chi^2 = 9.44293$$

$$D.F. = 3$$

$$Significance = .0239$$

$$Min E.F. = 6.213$$

$$Cells With E.F. < 5 = None$$

$$\lambda$$

$$= .6164 \text{ (symetric)}$$

$$= .12676 \text{ (with sex dependant)}$$

$$= .00000 \text{ (with agemarry dependant)}$$

$$Uncertainty coefficient$$

$$= .03976 \text{ (symetric)}$$

$$= .04481 \text{ (with sex dependant)}$$

$$= .02708 \text{ (with agemarry dependant)}$$

TABLE 8  
RESPONSIBILITY FOR RAISING CHILDREN  
SHOULD REST PRIMARILY ON THE MOTHER

	Strgly Agree	Modtly Agree	Neutrl	Modtly Disagr	Strgly Disagr	Row Total
<b>MEN</b>						
Count	3	7	18	22	35	85
Exp Val	2.3	6.5	10.7	23.8	41.6	46.7%
Row Pct	3.5%	8.2%	21.2%	25.9%	41.2%	
Col Pct	60.0%	50.0%	78.3%	43.1%	39.3%	
Tot Pct	1.6%	3.8%	9.9%	12.1%	19.2%	
<b>WOMEN</b>						
Count	2	7	5	29	54	97
Exp Val	2.7	7.5	12.3	27.2	47.4	53.3%
Row Pct	2.1%	7.2%	5.2%	29.9%	55.7%	
Col Pct	40.0%	50.0%	21.7%	56.9%	60.7%	
Tot Pct	1.1%	3.8%	2.7%	15.9%	29.7%	
Column Total	5	14	23	51	89	182
	2.7%	7.7%	12.6%	28.0%	48.9%	100%

$$\chi^2 = 11.82499$$

$$D.F. = 4$$

$$Significance = .0187$$

$$Min E.F. = 2.335$$

$$Cells With E.F. < 5 = 2 \text{ of } 10 (20\%)$$

TABLE 9  
RESPONSIBILITY FOR RAISING CHILDREN  
SHOULD REST PRIMARILY ON THE FATHER

	Strgly Agree	Modtly Agree	Neutrl	Modtly Disagr	Strgly Disagr	Row Total
<b>MEN</b>						
Count	1	2	19	27	36	85
Exp Val	.9	1.4	11.2	29.0	42.5	46.7%
Row Pct	1.2%	2.4%	22.4%	31.8%	42.4%	
Col Pct	50.0%	66.7%	79.2%	43.5%	39.6%	
Tot Pct	.5%	1.1%	10.4%	14.8%	19.8%	
<b>WOMEN</b>						
Count	1	1	5	35	55	97
Exp Val	1.1	1.6	12.8	33.0	48.5	53.3%
Row Pct	1.0%	1.0%	5.2%	36.1%	56.7%	
Col Pct	50.0%	33.3%	20.8%	56.5%	60.4%	
Tot Pct	.5%	.5%	2.7%	19.2%	30.2%	
<b>Column</b>	<b>2</b>	<b>3</b>	<b>24</b>	<b>62</b>	<b>91</b>	<b>182</b>
<b>Total</b>	<b>1.1%</b>	<b>1.6%</b>	<b>13.2%</b>	<b>34.1%</b>	<b>50.0%</b>	<b>100%</b>

$$\chi^2 = 12.76357$$

$$D.F. = 4$$

$$Significance = .0125$$

$$Min E.F. = .934$$

$$Cells With E.F. < 5 = 4 of 10 (40\%)$$



In the past, women have accepted the burden of raising children on their own. However, our statistics indicate neutrality in the views of men. The high percentage of neutrality seems to show that changing attitudes and roles have had their effect on men as well as women concerning the upbringing of children. Traditionally, it was accepted that women would take the primary responsibility for nurturing and rearing the children. In the study conducted by Zuckerman (1981), only 11% of the women reported preferred career goals in female dominated careers.<sup>22</sup> It would appear, then, that if women are now choosing less traditional careers than in the past, it will be necessary for their husbands to assume a portion of the responsibility regarding the care of their children.

### DISCUSSION

Our findings indicate both similarities with and differences among those of previous studies relating to the assessments of goals and attitudes of college students. Unlike the women of past decades, primarily of the 1960s, the women in our study reveal a trend that stresses less emphasis on social relations with men as a reason for attending college. Women in our study tend to place a greater importance on career goals than those of the past. The independent woman of today, a by-product of the women's liberation movement, appears to have undergone major attitudinal changes. Our findings reinforce those of Zuckerman (1981) concerning the new non-traditional attitudes of college women today but are likely to differ with those of other studies conducted in similar areas of research. Our sample was drawn from a populus of a small liberal-arts college. Hence, our findings may reflect regional differences. However, the data clearly represent new attitudes and goals

which are consistent with previous findings as mentioned throughout our study.

## NOTES

<sup>1</sup> J. B. Rohrbaugh, "Women in the Workplace," In J. H. Skolnick and E. Currie, eds. *Crisis in American Institutions*, 5th ed. (Boston: Little, Brown and Co., 1982), 199.

<sup>2</sup> *Ibid.*, 205.

<sup>3</sup> *Ibid.*, 208.

<sup>4</sup> P. C. Sexton, *Women and Work*, Research and Development Monograph 46 (Washington: U.S. Dept. of Labor, 1977).

<sup>5</sup> J. H. Busnell, "Student Culture at Vassar," In N. Stamford, ed., *The American Colleges* (New York: Wiley, 1962); S. L. Singer and B. Steffe, "Sex Differences of Job Values and Desires," *Personnel and Guidance Journal* 32 (1954); A. Constantinople, "Perceived Instrumentality of the College as a Measure of Attitudes Toward College," *Journal of Personality and Social Forces* 5 (1967); M. Wagman, "Sex and Age Differences in Occupational Values," *Personnel and Guidance Journal* 44 (1965).

<sup>6</sup> Constantinople.

<sup>7</sup> *Ibid.*

<sup>8</sup> J. H. Voss and D. A. Skinner, "Concepts of Self and Ideal Women Held by College Women: A Replication," *Journal of College Student Personnel* 16 (1975), 210-13.

<sup>9</sup> D. M. Zuckerman, "Women's Studies, Self-Esteem, and College Women's Plans for the Future," *Sex Roles* 5 (1983).

<sup>10</sup> *Ibid.*, 633.

<sup>11</sup> N. D. Glenn and P. A. Taylor, "Education and Family Income: A Comparison of White Married Men and Women in the U.S.," *Social Forces* (1984).

<sup>12</sup> *Ibid.*, 172.

<sup>13</sup> David Wank, "A Self-Portrait of College Students Today," *Ms.* (October 1984).

<sup>14</sup> *Ibid.*, 62.

<sup>15</sup> Zuckerman.

<sup>16</sup> Wank, 63.

<sup>17</sup> Andrea Goldberg and S. Shiflett, "Goals of Male and Female College Students: Do Traditional Sex Differences Still Exist?" *Sex Roles* 7 (1981), 1217.

<sup>18</sup> *Ibid.*

<sup>19</sup> Wank, 62.

<sup>20</sup> Goldberg and Shiflett, 1217.

<sup>21</sup> Zuckerman, 639.

<sup>22</sup> Zuckerman, 638.

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KNOWLEDGE IS POWER BUT WHAT IS  
KNOWLEDGE?  
A Dialogue Concerning  
What Science Is

*Joseph E. Smith*

*Editor's note: The following dialogue is based both on Galileo's Dialogue Concerning Two World Systems and actual classroom discussions. The characters are, says the author, fictional, although he will not necessarily discount any similarities the reader wishes to make between the characters of the dialogue and certain professors and students.*

THE INTERLOCUTORS

*Simplistico:* An idealistic eighteenth-century philosopher who, ironically, is the great-grand nephew of Simplicio, who is famous for his participation in Galileo's well known dialogue.

*Pendergrass:* A cynic.



*Tomoorcio*: Simplistico's and Pendergrass's mentor, who has a copyright on his often overused yet never completely duplicated expression "Good stuff!" (a phrase denoting a certain zeal for material dealt with).

### THE INTERLOCUTION

*Our characters join each other in a most appropriate setting. They have come to the cradle of Western thought, a place where the ideas they will discuss were first (?) expounded. They have come to ancient Greece. Among the ancient ruins, our friends can't help but feel the presence of the long perished thinkers whose legacy the three continue. The three now sit on the steps of the Parthenon. Atop the Acropolis, they are afforded a panoramic view of the grandeur of once-mighty Athens.*

TOMOORCIO: The topic for today: What is science? We'll start with your opinion, Simplistico.

SIMPLISTICO: It is an outgrowth of man's burning desire for knowledge. It is man's desire to control and manipulate. It is the way by which man will uncover the fundamental mysteries of the universe. It is filling in spaces which were before unknown. It is the way by which man logically explains himself, his environment, his universe.

PENDERGRASS: [sarcastically; Pendergrass is always sarcastic] Ha!

TOMOORCIO: Why do you counter this way?

PENDERGRASSI: Simplistico's response is typical of his blind, idealistic eighteenth-century background.

TOMOORCIO: And what is this blind belief you speak of, Pendergrass?

PENDERGRASSI: A belief that science is a process that will bring heaven to earth or something. A belief that Utopia will come as a consequence of science. A belief in a progressive, infallible process.

TOMOORCIO: What do you have to say in response, Simplistico?

SIMPLISTICO: Look at what science has done. In my age, science has come to explain the processes of human behavior, human economic tendencies, human political tendencies. Newton's physics will allow man to cross bounds that have yet even to be imagined.

PENDERGRASSI: Look at science indeed! Explain, you say. That is the prime problem with your science. What you mean by "explain" is the formulation of an objective, rational system of axioms. Your kind holds that there is an underlying set of rules in nature and that mankind must only piece each of these together in an ascending hierarchy.

SIMPLISTICO: And if science is not gradually progressing toward a pinnacle, what is it doing?

PENDERGRASSI: Uh, well . . .

TOMOORCIO: May I suggest that science does, perhaps, have some of the ordered structure that Simplistico suggests but that its process is essentially random. Let us say that the process of science is analogous to an amusement park roller coaster ride, meaning that new paradigms are ushered in to replace old paradigms.

SIMPLISTICO: So you're saying science has no goal or plan.

TOMOORCIO: No. Science has a goal of providing the most workable solutions to questions posed by nature.

PENDERGRASSI: Most workable? How is this established?

TOMOORCIO: A paradigm is established by its seeming better than competing paradigms. I'm going to anticipate your questioning of the term *better*, Pendergrass. By *better* I don't necessarily mean that the accepted paradigm explains all with which it deals.

SIMPLISTICO: What do you mean then?

TOMOORCIO: An accepted paradigm may give answers to questions that are most pressing and significant for a given era. An accepted paradigm may have aesthetic appeal. Take Newton's laws of motion. These laws established a paradigm that made the universe uniform. Attraction of all bodies, whether terrestrial or celestial, small or large, was due to one principle: gravitation. Aesthetic appeal! An accepted paradigm may have been established on the basis of rhetoric. Since acceptance of a paradigm ultimately rests on obtaining the consensus of the scientific community, persuasion of the community is of prime concern. Persuasion relies heavily upon that paradigm that has had the best sales pitch. Acceptance of a paradigm is also a pragmatic process. As recipes work, they are adopted into the regular cuisine.

PENDERGRASSI: If you're saying that no matter how well a theory is corroborated it is always vulnerable to refutation and rejection in the future, why then should all scientific theories not be accepted on only a limited and pro tem basis?

TOMOORCIO: Right.

PENDERGRASSI: What?

TOMOORCIO: You're learning.

SIMPLISTICO: Scientific achievement is not, then, gauged by the extent to which it brings mankind closer to a single, ultimate account of nature. I guess I can accept that. Science, however, still retains its niche as an endeavor on a more credible plane than fields such as history, literature, and philosophy.

PENDERGRASSI: Why?

SIMPLISTICO: These are humanities. These are strictly the domain of subjectivity.

PENDERGRASSI: And science is not?

SIMPLISTICO: No. Science is universal. Science is verifiable. Science is objective.

PENDERGRASSI: That's going too far. You're going out on the same limb your uncle Simplicio did: blind belief. Since the entire movement of thought for which you stand is based on free thought, it seems naive of you to put such a blind faith not in a deity but in reason.

SIMPLISTICO: I don't get your point.

PENDERGRASSI: Why does science exist?

SIMPLISTICO: It does so because, uh . . . Oh, because man exists to conduct it.

PENDERGRASSI: *Conduct* may be to passive a verb to describe man's relation to science, for *conduct* denotes a relation of simply leading an entity that already exists.

TOMOORCIO: Perhaps if you left *conduct* out of your statement, Simplistico, it would be more correct.

SIMPLISTICO: Science exists because man exists?

TOMOORCIO: Exactly!

PENDERGRASSI: Consequently, science is susceptible to *all* human characteristics, as are all activities in which mankind is involved.

SIMPLISTICO: And my glorious scientific laws?

TOMOORCIO: The British philosopher George Berkeley said, "To be is to be perceived."

SIMPLISTICO: What?

PENDERGRASSI: He's trying to tell you that scientific theories, or the laws of nature as you call them, are mental constructs rather than principles to be discovered within some framework of nature.

TOMOORCIO: To further your explanation, Pendergrassi, I'd like to remind the you both about the conclusion we reached concerning changing paradigms of science. A change in paradigm brings about a new gestalt for those who encounter and accept it. A change in gestalt is directly related to how we, as humans, mentally construct our world, for what a man sees depends both upon what he looks at and upon what his previous visual-conceptual experience has taught him to see.

PENDERGRASSI: You're saying that we fit nature to our paradigm?

TOMOORCIO: Yes, I am. For this reason, mind-set is an important reason that many of the monumental paradigm shifts in the history of science have been the result of insight from persons either new to a field or of a young age. These are people who have not fully developed the mind-set most senior members of their field have.

SIMPLISTICO: Scientific laws are so exact, though.

TOMOORCIO: Exact only within their theoretical structure. All that is guaranteed by a scientific law is probability.

PENDERGRASSI: Therefore, no scientific law can be verified with complete certainty.



SIMPLISTICO: [attacking Pendergrass] Or falsified with complete certainty.

TOMOORCIO: Good point.

SIMPLISTICO: The two of you seem intent on stripping science of its laurels. You have, however, overlooked the utilitarian worth of science and the extensive influence science has exerted on Western culture.

PENDERGRASSI: Utilitarian *worth*, you say? What about the constant threat of nuclear holocaust, an environment scarred by mankind's insatiable appetite for more, a life-style so artificial that even climate can be regulated with the touch of a finger?

SIMPLISTICO: What about lower infant mortality rates, longer human life spans?

PENDERGRASSI: Figures scientists use to mesmerize the general public so that science's true intentions may be veiled.

TOMOORCIO: Both of you are stepping in the wrong direction. Science is not the purely Promethean process that you speak of, Simplistico, or the purely Mephistophelean process you propose, Pendergrass. As the process of science cannot be one of black and white, neither can an assessment of its worth. As we have already concluded, science is a human construct. Humans are both good and evil. Science will consequently be both also. I haven't come before the two of you today to offer an ethical lesson in what should and should not be kept in science, for there is no way to discern this, since science is so characteristically human. If there were some way to discern this, it would be nearly impossible to separate these human characteristics from such a human endeavor. I have come before the two of you to offer a lesson.

To you, Simplistico, I implore you to open your eyes. I do not deny the extensive influence of science or the almost magical air that its utility provides. Do not let science envelop you within its dogma, though. Take a step back from science and view it with less awe and more skepticism. Be less spontaneous in discriminating between factual and unfactual. To you, Pendergrass, keep your cynical and questioning attitude. This will keep you from being trapped. But do not be quite so gloomy in your attitude. As do most human endeavors, science has something positive to give to mankind. Realize this.

I would like to leave both of you with a quotation. Francis Bacon said, "Knowledge is power." I do not speak of a power that deals with manipulating the environment but of a power that affords a full grasp of ideas. This is where the knowledge of which I speak stems from. Do not be satisfied with the knowledge you possess. Be willing to explore and perhaps accept other perspectives. It is only when this is done that what you know truly becomes knowledge.

## RAFT OF THE MEDUSA AND SYMPHONIE FANTASTIQUE A Comparison in Romanticism

Deborah P. Shih

ONE DEPICTS THE TRAGIC but true story of man's struggle with nature and with man's own inhumanity; the other unfolds the opium-produced dreams of a man haunted by the presence of his beloved, ultimately culminating in his being sent to hell. The former is the magnificent *Raft of the Medusa*, painted by Theodore Gericault; the latter is *Symphonie Fantastique*, op. 14, composed by Hector Berlioz. Different stories told through different media by different French artists, and yet the two are unmistakably linked by time and spirit: the nineteenth century and Romanticism.

That spirit descended upon the world of art, and the resulting works display characteristics such as emotion, an interest in the bizarre and exotic, and a sense of nationalism. Moreover, that spirit affected the design and execution of the very elements of the arts, including the lighting and composition in painting and the dynamics and rhythm in music. The spirit touched and modified the very creation of art in the nineteenth century.

*Raft of the Medusa* and *Symphonie Fantastique* are two such works of art that exemplify that spirit. Indeed, both

are programmatic, telling tales that show the emotion, personal expression, and interest in the bizarre as characteristic of Romantic art. It is, though, the analysis of the basic elements of the works—line, shape, value, texture, and color—and the observed similarities that reserve them both a place in the realm of art labeled Romanticism and that furthermore help to define that label.

### LINE

The lines in *Raft* delineate the waving cloths and the waves of the sea, the outstretched and the limp muscles, the broken raft and the expressions of the faces with a curvilinear realism, which expresses, at once, hope and despair, life and death. There is, thus, a tension created by these lines in their emotional implications. The lines are seemingly directed more to the four corners of the painting than to the center, adding to the tension and resulting in more movement of the eyes away from the center and more excitement in the painting.

Similarly, in *Symphonie*, tension is created in line by the use of a major key modulating frequently into a minor one, as in "Reveries," which begins the piece with a major scale but then is marked by minor intervals and broken chords, moving the listener from exuberance and passion to sorrow and then back again. Also, chromaticism complicates and agitates the melody as it makes available the half steps that articulate the angular sound of the intervals and melody so familiar to this piece. Furthermore, divergence of the lines is here exhibited as it was in *Raft* as notes in upper registers and followed by notes in lower registers consecutively, such as in "March to the Scaffold" as the melody of "Beloved" is followed by the deep crash of the guillotine. In addition, divergence of lines can be noted in

the fuguelike counterpoint heard in the "Shepherd's Song" (also "Scene in the Country") and the March to the Scaffold, with the melodies often going in opposite directions: one ascending the scale, the other descending. This divergence, as in *Raft of the Medusa*, moves attention away from the center tone of the piece, and thus, while the tonality of the piece is certain from the presence of many cadences, it is de-emphasized. More emphasis, then, is placed on the movement of the piece, which creates intensity and excitement for the listener.

#### SHAPE

Lines in art come together to form the shapes in the work and the shape of the work. In *Raft*, the shapes of the bodies are refined somewhat, but they are incomplete. That is, there are parts of bodies delineated: one man's upper torso, another's legs, three-fourths of another. These parts, though, are put together by Gericault into an overall shape. That overall shape is a geometric pattern of triangles, a large one made of multiple bodies of men waving towards the boat in the distance, a more obtuse one formed by the ropes of the sail, a smaller one formed by the hopeless indifferent men in the left corner, and an even smaller, more acute one formed by the dead body on the right. There is symmetry to the painting, but the arrangement of repeated but varied triangles produces a kind of rhythm, as the eye moves from the larger to the smaller triangles, without significant notice of the symmetry. Balance in the painting, then, is not a great factor. Rather, it is the emotional connection with this rhythm that is significant. The larger triangles seem to be associated with strength (of the hopeful survivors and of the sail), while the smaller ones represent something lost—hope, or life.



The lines of *Symphonie* also produce a shape significant for its emotional connotations. In general, phrasing in the work is short, but the composite of these phrases functions, as in *Raft*, with the emotional content of the work. In moments of high intensity, for instance, different themes and motifs are meshed together with no transition, as are the bodies in the painting and, in this work, the sudden entrance in "March to the Scaffold" of the melody found in "Beloved." Then, during times of sorrow, as in the beginning of "Reveries," the phrases are highly disconnected. Tempo is also varied with expression. Slow renditions are associated with loneliness and despair, while faster ones accompany excitement and passion. Repetition of motifs and modulations of them are frequent as is repetition of single notes, and both processes function to accentuate those moments of maximum stress and building to a climax. These variations in phrase combinations, tempo, and repetition lend themselves to an irregular rhythm. More stable rhythms are associated with the more depressing points of the piece, such as the "Dies Irae" of "Dream of the Sabbath Night," while varied rhythms are juxtaposed at climactic points, as at the end of "Dream of the Sabbath Night." There is a semblance of balance among varied rhythms and pitches as one often answers the other, notably in "Scene in the Country," yet it is the variations which are important to the emotional content of the piece.

#### VALUE

Value is another element of art that, in both *Raft* and *Symphonie*, promotes the expressive purpose of the works. In painting, value is the relative darkness or lightness. Darkness is predominant in the former, but contrast still exists and is instrumental to the emotional drama, as it

highlights the conflicts of life and death. For example, the white of the dead body to the right contrasts the dark skin of the man raised up waving the red cloth in search of continued life, and the white of the other waving cloth contrasts the dark sea from which it seeks to provide a means of escape. The shadowing of the bodies and the contours of their muscles also provides a strain of realism to the painting, only magnifying the tragedy portrayed.

Similarly, in *Symphonie*, value is in the dynamics of the piece, the variations of loud and soft, which signify the mood of the piece. There are mild variations throughout the piece, but it is in the stark contrasts that its connection with emotion becomes apparent. For instance, in the third movement, the pastoral of the woodwinds, at the end of the piece, is answered by a loud percussive thunder, thus contrasting the melancholy with the passionate, creating a piece of unnerving effect.

This emotional effect of the work is also developed by its texture. More related to a sense of touch in painting, the texture of *Raft*, as from the actual application of paint, is smooth, with a glazed realism. The visible brush strokes do not detract from the reality of the tragic scene. Focus is placed on the drama rather than the motions of the painter's brush.

#### TEXTURE

Texture in *Symphonie* brings the focus to the feeling rather than the actual execution of the piece of music. *Symphonie* contains monophony, homophony, and polyphony. Monophony can be heard at the beginning of "Reveries" and with the entrance of the melody in "Beloved." This texture lends itself to moments of loneliness, sorrow, and despair and accentuates important themes whose appear-

ance usually creates tension in the piece. Homophony is audible in "Ball" with the waltz and throughout the movements, often with the supporting voice playing just a repeated note. This serves to build tension, as the dynamics accompanying usually become increasingly *forte* and the piece usually moves on to polyphony. Polyphony is apparent especially at climactic moments, such as at the end of "Dream of the Sabbath," when several different themes are played, one on top of the other, so that the harmony is several layers thick, adding to the complexity and the tension of the work. The focus, then, is not on each individual instrument, but on the complexity and tension.

#### COLOR

The last element, color, perhaps contributes the most to the emotional aspects of the works. Color in *Raft* is muted by darkness and it is this darkness that reinforces the mood of the painting. Browns and blacks are predominant, but the water is a strange bluish-black ink color; the red of the waving cloth has a dullness to it; the flesh tones are sickly and unnatural; the sky and the clouds are almost smoky. These are not inspiring colors: not distinct enough to be called dissonant, but depressing. These colors firmly establish the tragedy and moroseness of the scene.

Color in music is produced by the different timbres of the instruments used. In *Symphonie*, as in *Raft*, color adds even more expression to the work. Berlioz employs a variety of instruments and utilizes their associative abilities. More specifically, he uses the trumpet, with its brash sound, to voice "March to the Scaffold," an association with military music; he uses the tuba to sing the dirge of "Dream of the Sabbath Night" for the sinister, almost banal, quality of its sound; he employs the percussion instruments to accent the

climactic moments and to produce sounds, such as thunder in "Song of the Shepherds." Each instrument thus makes a unique contribution to the energy and pictorial quality of the work. He also takes advantage of the different methods of playing an instrument. For instance, the violins are played with a pizzicato to portray a light, airy tone of the beings in "Dream of the Sabbath"; then in "Scene in the Country," they are played with a vibrato to signify growing intensity. As different instruments are sounded at once, during polyphonic climactic passages, dissonance is created, thus accenting that passion. The colors chosen by the composer, serve, then, as they do for the painter, the function of evoking associated emotions.

Color, then, like the other four elements in *Raft* and *Symphonie* seems to be a tool for the artists to craft an overall emotional effect. The form—and indeed the totality—of the work is more a product of expression than structure, with the emphasis not on centralization but reaching the extremes of tension and emotion, not on any one element but on the combination of them all to express different sensations to the listener and viewer. Such a form describes only that of a Romantic work of art, for its concentration on feelings and expression are supreme in its elements.

## IBSEN'S *A DOLL'S HOUSE*

### The Missing Elements in English Translation

*Hilde Waerstad*

“**H**E WHO WOULD KNOW me fully must first know Norway,”<sup>1</sup> said Henrik Ibsen, one of the greatest dramatists in literature. Unfortunately, few people know or understand Ibsen’s genius. His work is obscured in translations that often result in misinterpretations of the Norwegian text. This is not to say that the translations are poor, only that no translation can adequately take the place of the original work.<sup>2</sup> If one can imagine a Shakespearean play presented in another language without the prose, the rhyme, and the rhythm for which the author is so famous, then one has a clearer understanding of the incompleteness of Ibsen’s work in English. Even the least Norwegian of Ibsen’s plays, *A Doll’s House*, can be better appreciated if one studies and compares the English to the original Norwegian text.

## II

Some critics regard Ibsen’s work as second only to that of Shakespeare’s.<sup>3</sup> The Norwegian author was very influenced by Shakespeare. Similarities between the playwrights can be seen in their use of prose and their suc-



cessful technique of using the impelling forces of psychology and passion<sup>4</sup> to capture the reader's attention. George Bernard Shaw compared Shakespeare's and Ibsen's works saying, "Shakespeare had put our selves on the stage but not our situations. . . . Ibsen supplied the want left by Shakespeare."<sup>5</sup> Ibsen not only adopted the human element of Shakespeare's writing but also the author's artistic qualities. The greatness of Shakespeare was his ability to make words flow with ease. Each phrase and stanza has meaning composed with a beauty no other English author has been able to surpass. Ibsen's use of the Norwegian language is comparable to Shakespeare's use of English. All of Ibsen's works are in some form of poetry, whether it be in verse, as are his earlier plays, or modern prose, as are his later works.<sup>6</sup> The prose used is dramatic; the movement and rhythm are specifically written for speech.<sup>7</sup> The success of Ibsen's plays, including *A Doll's House*, rests on Ibsen's talent for developing a personal prose style from the beauty of the Norwegian language and incorporating it into his play.<sup>8</sup>

### III

Like Ibsen's other works, the prose in *A Doll's House* is difficult to translate into English. The translators have not been able to retain the musical sound and quality of Ibsen's phrasing without sacrificing the clarity of meaning. In his analysis of *Love's Comedy*, John Northam speaks of the "difficulty to preserve two contradictory elements: the general colloquial vitality of the language, and at the same time, the formal ingenuities of the rhyme-schemes."<sup>9</sup> The same holds true for the translation of *A Doll's House*. One of the two elements is lost, and typically it is the musical sound and phrasing.



The opening act of the play demonstrates Ibsen's artistic use of language. The verbal rhythm in Helmer's line, "Har nu lille spillefuglen vært-ute og satt penge over styr igjen?"<sup>10</sup> is not present in the English translation. William Archer's interpretation, "Has my little spendthrift been making money fly again?" lacks the metrical stress and movement provided by the original text. Helmer frequently refers to Nora as "spillefulglen," "lerkefulglen," or "sangel-erken." Ibsen has chosen these words carefully, for they create the musical rhythm of the sentence. The English translation of Helmer's pet names for Nora—"spendthrift," "lark," and "songbird"—loses Ibsen's rhetorical prose.<sup>11</sup>

The modern English translation fails to capture the rhythmic sound of Krogstad's line to Nora, "Under the ice, perhaps? Down into that cold, black water. Then spring comes and you float up again—hideous, can't be identified, hair all gone—."<sup>12</sup> The Norwegian line "Under isen kanskje? Ned i det kolde, kullsorte vann? Og så til varen flyte opp, stygg, ukfennelig, med uvfalt hår—" uses a particular verbal rhythm which makes the sentence intense and vivid. Ibsen achieves this effect by using short sentences and few words. A feeling of doom and desperation is produced. The English version adds extra words (e.g., and, into, comes) which ruin the movement of the phrase.

#### IV

The Norwegian language is not well known or easily translated.<sup>13</sup> Ibsen used a form of the language which is now outdated in modern Norway. The mixture of Danish and Norwegian has a particular formal tone which has not been successfully translated into English. One cause of the formality is the informal and formal forms of *you*. In Norwegian, *you* is applied in two different forms, *de* and *du*,

depending on the familiarity of the people conversing. As a rule, and matter of courtesy, the term *de* is employed when speaking to a stranger or an acquaintance. Its counterpart, *du*, indicates familiarity and is only used when referring to a friend or a family member.

The formal tone created by *du* and *de* is present throughout *A Doll's House* and becomes significant to the reader's understanding of Torvald's irritation with Krogstad. At one time the two men were college chums, so the use of *du* was appropriate. Now, some fifteen years later, their relationship is an employer-employee association and the use of *du* is not only inappropriate, but rude. Helmer complains of Krogstad's insistent usage of *du* to Nora in Norwegian: "han tror at det berettiger han til en familiær tone i mot meg; og såtrumfer han hvert øyeblikk ut med sitt: du, du Helmer." It is impossible to communicate the difference between *du* and *de* in English. The translator compensates by having Krogstad refer to Helmer by his first name: "...He calls me by my Christian name; and he insists on doing it even when others are present. He delights in putting on airs of familiarity —Torvald here, Torvald there!"<sup>14</sup>

## V

While the Norwegian language is pure in sound, its vocabulary is poor when compared to that of the English language.<sup>15</sup> Ibsen uses the concise nature of his language subtly to give a double meaning to one line of a dialogue or even to a single word. The hidden implications yield new revelations to the reader.<sup>16</sup> Unfortunately, the reader of the English translation is often deprived of seeing Ibsen's artful use of language because the translation fails to convey the hidden meaning or does so too obviously. An example of

Ibsen's talent is found at the turning point of the play, the masquerade ball. Here, Nora realizes the masquerade she has played all her life. She cries to Torvald in Norwegian "Kaste maskeradedrakten!"

Her line will not directly translate into English. Essentially, Nora says she is throwing off her masquerade clothing. Ibsen is indicating that Nora has given up her role as a doll. In the English translation, Nora says "To take off my doll's dress."<sup>17</sup> There is no subtlety in this version. Nora removes a costume, not literally a doll's dress. The implied meaning screams at the reader and is not characteristic of Ibsen's style. However, the word *kaste* or *throw* is underemphasized. Nora does not merely "take off" her costume. She throws it off, thus demonstrating her anger.

*Bunnløse* is a single word containing two meanings. Nora uses it to describe the water she is considering throwing herself into and also to portray her consuming agony over her crime of forgery: "A det iskolde sorte vann. A det bunnløse—" The modern translation, "black, icy water—fathomless—this—!", fails to convey Nora's grief. In English the phrase only describes the water.<sup>18</sup>

## VI

The translation of *A Doll's House* presents an assortment of problems for the translators. The difficulty in conveying the stylistic qualities of the original text is matched by another problem: how to reproduce the meaning of Ibsen's words.<sup>19</sup> After translating *Peer Gynt*, David Rukin discussed his frustration at not being able to find the right English word to convey the Norwegian thought.<sup>20</sup> Often, the literal English translation of a Norwegian word will not communicate the best meaning. Such is the case of Nora's rebellious statement, "I want to say Damn it!"<sup>21</sup> The orig-

inal, "Jeg har enn sånn umåtelig lyst til åsi døg pine!" literally means "I want to say death and torture." This translation has no significance in English but is considered to be a mild oath in Norwegian. To impart the severity of Nora's line, the translator had to substitute "Damn it!" in place of the literal translation.

Other words have no substitutes in English. The Norwegian name *Krogstad* suggests "hook" or "crook"<sup>22</sup> which fits the villainous character Krogstad portrays. This subtle but informative knowledge is noticed by a Norwegian but is hidden from the English reader.

While some words are different to interpret and others impossible, there exist additional words that have been translated poorly. Nora, noticing the weariness of her old friend Mrs. Linde, suggests that she "go to some watering place and rest." A "watering place"<sup>23</sup> is an ambiguous phrase forcing the reader to guess at what the term may mean. The Norwegian text, "...komme til et bad" immediately tells the reader that Nora is referring to a health resort. Archer failed to investigate the context of the entire sentence before translating to English.

Another important mistranslation is the title of the play. The English version, *A Doll's House*, uses the possessive form which implies that Nora is a doll. The Norwegian title, *Et Dukkehjem*, employs the nonpossessive form, *A Doll House*. Ibsen did not intend for his readers to believe that Nora is a doll. Nora is a woman who lives in a society that forces her to behave with doll-like characteristics. She is never completely a doll. Nora's independence and individuality are seen at the beginning of the play, when she sneaks macaroons, and develops until the final act when she leaves Torvald. The English title, *A Doll's House*, conveys a message that the author did not intend.



William Archer's translation of *A Doll's House* in 1889 brought Ibsen international fame. Despite numerous criticisms, the play became the biggest sensation in Europe. The social implications of the drama created quite a controversy, which distracted the critics from the language of the play. Even today, *A Doll's House* is remembered for its theme of human rights. Yet the language in *A Doll's House* deserves more consideration. The unique verbal rhythm and poetic phrases in the dialogue and the double meaning hidden in the words enrich the play's value. The English translations of *A Doll's House* not only fail to communicate important points evident in the Norwegian text but also deprive the reader of seeing Ibsen's genius as a playwright and a poet.

## NOTES

<sup>1</sup> Halvdon Koht, *Life of Ibsen*, 2 vols. (New York: W. W. Norton and Company, 1931), 1.

<sup>2</sup> John Northam, *Ibsen: A Critical Study* (Cambridge: Cambridge University Press, 1973), 8.

<sup>3</sup> M. C. Bradbrook, *Ibsen the Norwegian: A Revaluation* (New York: The Macmillan Company, 1948), 80.

<sup>4</sup> S. L. Lucas, *The Drama of Ibsen and Strindberg* (New York: Macmillan, 1962), 299.

<sup>5</sup> Halvdon Koht, "Shakespeare and Ibsen," in Rolf Fjelde, ed., *Ibsen: A Collection of Critical Essays* (Englewood Cliffs: Prentice Hall, 1965), 48.

<sup>6</sup> Bernard Shaw, "The Quintessence of Ibsenism," in James McFarlane, ed., *Henrik Ibsen* (Baltimore: Penguin, 1970), 127-29.

<sup>7</sup> Northam, 1.

<sup>8</sup> Bradbrook, 24.

<sup>9</sup> *Ibid.*, 88.

<sup>10</sup> *Ibid.*, 10.

<sup>11</sup> *Ibid.*, 3.

<sup>12</sup> I. S. Ewbank, "On translating Ibsen," *Plays and Players* 22 (1975), 20.

<sup>13</sup> Hans Georg Meyer, *Henrik Ibsen* (New York: Frederick Ungar, 1973), 14-15.

<sup>14</sup> Ewbank, 19.

<sup>15</sup> *Ibid.*, 20.

<sup>16</sup> Ronald Gray, *Ibsen—A Dissenting View* (Cambridge: Cambridge University Press, 1977), 50.

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UNITY OR DISUNITY?  
The Critical Misunderstanding of  
Jane Austen's *Northanger Abbey*

John W. De Witt

MOST CRITICS OF JANE AUSTEN consider *Northanger Abbey* to be an immature and flawed book—though an interesting intermediate step between her purely satirical “Juvenilia” and her later, more developed novels. Most of the critics perceive a problem in the novel’s dual function as both a parody of the Gothic novel and a novel in its own right. Unfortunately, many of the novel’s critics bring to their readings an expectation of fictional performance which Jane Austen probably does not purport to do in *Northanger Abbey*. More specifically, Austen seems to be writing firmly within the genre Henry Fielding called “the cosmic prose epic,”<sup>1</sup> and by reading *Northanger Abbey* in light of Fielding’s *Joseph Andrews*, many of these criticisms can be exposed and misplaced.

Martin C. Battestin explains this genre in his introduction to Henry Fielding’s *Joseph Andrews*:

*Joseph Andrews* was the first example in English of a new genre, what Fielding called “the comic prose epic.” In this kind of writing, he asserted, occasional “parodies or

burlesque imitations may be admitted in the *diction*—those passages, for instance, in which characteristic epic rhetoric is, by inversion, ludicrously imitated ...but they must be excluded from the “sentiments and characters.”<sup>2</sup>

In writing her first full novel some six decades later, Jane Austen, says Joseph Wiesenfarth, “seems likely to have learned much from him [Fielding].” Fielding “faced a difficulty similar to hers and solved it in a masterly manner.” The difficulty was “to assimilate a parody of *Pamela* into a more important theme and a more elaborate structure when he wrote *Joseph Andrews*.”<sup>3</sup> Like *Joseph Andrews*, Jane Austen’s *Northanger Abbey* is a comic novel written as a response to what the author considered the flawed fiction of the day. Like Fielding, whose *Shamela* parodied Richardson’s *Pamela*, Austen had written direct parodies of popular Gothic and “lachrymose” fiction in her “*Juvenilia*,” and intended *Northanger Abbey* to be a novel in her own voice. Just as *Joseph Andrews* contains “facetious resemblances to Richardson’s ... [which] are meant to recall the technical and intellectual inadequacies of *Pamela*,”<sup>4</sup> *Northanger Abbey* contains a great deal of Gothic burlesque—but, as Battestin says of *Joseph Andrews*, the method of Austen’s novel is “satirically *allusive* rather than *imitative*,” with both novels “offering instead a mature and antithetic alternative” to other contemporary novels.<sup>5</sup>

Similarities between the form and technique of *Northanger Abbey* and *Joseph Andrews* can be shown in three major areas of comparison: characterization, plot, and theme. In discussing all of these areas, critics have demonstrated their misunderstanding and misplaced emphases,

and rather than showing the flaws of this particular novel, they often are at best simply pointing out limitations of the genre of "comic prose epic."

## I

Most critics have three major complaints about the characterization of *Northanger Abbey*: one, the change that comes over Catherine when she reaches Northanger Abbey and believes in the horrors of the Gothic tales; two, the sudden change of General Tilney's treatment of Catherine from kind flattery to expulsion from his home; three, the flatness and predictable utility of the novel's characters.

In her introduction to *Northanger Abbey*, Anne H. Ehrenpreis says that "after Catherine reaches Northanger Abbey, her instinctive good sense deserts her and she forgets what is 'simple and probable,' " and that

There is no way to accept this shift in Catherine's character as psychologically convincing. Her reading of Gothic novels at Bath does not sufficiently explain her suddenly becoming a prey to morbid delusions at Northanger.<sup>6</sup>

The character of the General also proves unconvincing to some, "since he changes as Jane Austin's requirements for him vary ... Like Maria Edgeworth we should find his unceremonious dismissal of Catherine 'quite outrageously out of drawing and out of nature.' " <sup>7</sup> Marvin Mudrick concurs, and says that Austen relegates all of the novel's characters to mere function. He says that

when her characters begin to slip away from her into attitudes unforeseen by function, to solicit sympathy or understand-

ing, her [Austen's] only recourse is to force them back, by inconsistency of conduct or her own authoritative commentary, into the limits of their function.<sup>8</sup>

## II

Critics almost universally complain about a perceived disunity of plot in *Northanger Abbey*. They find a strained relationship between Austen's obvious parody of the Gothic novel's predictable plotline and the story of a girl's maturation into a woman wise to the ways of the world. Marvin Mudrick writes that

the problem [for Austen] is to write simultaneously a Gothic novel and a realistic novel, and to gain and keep the reader's acceptance of the latter while proving that the former is false and absurd.<sup>9</sup>

The criticism focuses on the episode at Northanger, where the Gothic parody is most explicit and actually becomes a part of the novel. For much of the novel the parody stems from having Catherine act as an antithesis to a Gothic heroine; in the scene at the Tilney's abbey, Catherine becomes a Gothic heroine. In her introduction to the novel, Anne Ehrenpreis says that

most critics agree that the Gothic burlesque (the bulk of it in Chapters 20-24) is not well blended with the rest of the story. The structural relationship between the Bath episodes and the Northanger experience is not comfortable, and Catherine's adventures at Northanger are not a natural consequence of her reading.<sup>10</sup>

Beyond the problem of blending the two plots into a cohesive whole, Mudrick says that there is the difficulty of making these "two worlds" (of Gothic unreality and Catherine's actual life)

originate, converge, and be finally discriminated in the limited consciousness if that most ingenuous and domestic heroine, Catherine Morland. The double burden seems almost too much for so lightweight a mind.<sup>11</sup>

He continues that

it demands too abrupt a transition from Catherine the matter-of-fact ingenue to Catherine the self-appointed Gothic heroine: we can see, in retrospect, the accumulation of evidence—the directed reading, the abbey, the mysterious and forbidding widow, the bedroom with its Gothic paraphernalia—by which the author had attempted to rationalize the change; but we can hardly believe that Catherine's present imaginative credulity is a natural development out of her previous unimaginative credulity.<sup>12</sup>

### III

Finally, theme is what unifies a novel—that which provides a basic pattern and purpose to the characters and plot of a story. Besides problems of character and plot, most critics fail to perceive a thematic purpose that could unify disparate elements of *Northanger Abbey*. Again, most critics feel that the problems stem from her attempt to integrate a satire on the Gothic novel with a realistic story an-



tithetical to the contemporary unrealistic stories of a girl's maturation.

Austen's critics find a variety of obvious, pervasive themes present in *Northanger Abbey*, though the themes offer for them no solution to the novel's problem of unity. Ehrenpreis writes that

*Northanger Abbey* ... has for its doctrine one of Jane Austen's enduring themes, the danger of imagination uncontrolled by reason. Behind the criticism of Gothic novels lies a keener criticism of silly novel readers.<sup>13</sup>

She says that this "was one of her [Austen's] cherished principles. In life as in literature, imagination must be ruled by judgement. If *Northanger Abbey* has a 'moral' ... that is it."<sup>14</sup> Thus Ehrenpreis in part attempts to relate Austen's parody of silly Gothic novels to a larger, real-life truth.

Kenneth Moler takes a different route. He claims that *Northanger Abbey's* abbey scenes are a "Quixotic" satire that occurs when "a character absorbs misconceptions from reading a certain kind of literature."<sup>15</sup> He says that this

satire of fiction often tends to interfere with more important business. Catherine's adventures as a female Quixote mar the credibility of the more realistic "serious" story of her development into maturity ...<sup>16</sup>

Thus he thinks the story should be a more realistic alternative to the ridiculous Gothic stories of a young woman's introduction to the world, which for him is Jane Austen's main purpose.

Marvin Mudrick takes still another approach. For him, Austen's overriding purpose is to present the ironic contrast between the Gothic and real worlds in one novel. He says

that

the ironic contrast, the juxtaposition of these two sets of values is, in fact, so overt and extensive that the formal unity of the novel depends on the author's success in maintaining each one as a distinct, continuous, and self-consistent commentary on the other.<sup>17</sup>

For Mudrick, the young Austen is simply not up to the task of presenting such complex irony:

irony ...hardens perceptively into rejection ...not only of the illusory world, but of the realistic characters who disprove it—indeed, of the whole realistic basis of the novel. Irony overrides the artist, and becomes rejection unlimited.<sup>18</sup>

#### IV

Clearly, these critics find no satisfactory answer to the perceived problem of disunity in *Northanger Abbey*. In his brilliant chapter on *Northanger Abbey* in *The Errand of Form*, Joseph Wiesenfarth suggests why this is so. His comment on Mudrick's critique applies equally well to other critics:

The novel, of course, fails to sustain itself for this critic, who really is his own nemesis. He predetermines the solution of the problem of unity, does not find the solution he expects, and is consequently disappointed in *Northanger Abbey*.<sup>19</sup>

In other words, these critics go to the theatre expecting a play Jane Austen never intends to produce. Their

comments are not inaccurate per se, but are made out of context.

If one approaches the novel as "comic prose epic" in the fashion of Fielding's *Joseph Andrews*, these criticisms are for the most part deflated. Wiesenfarth uses as a major component of his argument for unity a comparison between Fielding's "The History of Leonora, of the Unfortunate Jilt" and Austen's similar jilting of Isabella Thorpe. He says that in these stories, in which the characters' actions belie their spoken intentions, Austen and Fielding make "affectation look ridiculous by having actions speak louder than words."<sup>20</sup> Thus, the truth (or lack thereof) in a character's speech is the strongest indication of his or her goodness (or badness). Wiesenfarth says,

This is so completely the case that I want to suggest that Jane Austen gives unity to *Northanger Abbey* by a thematic preoccupation with the question of speech as it relates to different characters in the novel. The plot of *Northanger Abbey* turns on Catherine's gradual discrimination of word from reality in the speeches of John and Isabella Thorpe, General Tilney, and Mrs. Radcliffe ... Indeed, one may borrow a sentence from Henry James and say that in *Northanger Abbey* "all life comes back to the question of our speech, the medium through which we communicate with one another."<sup>21</sup>

If one accepts this premise, then it is easy to understand why the characters act the way they do. Catherine is susceptible to wild notions of Gothic horror because she has not yet learned to discern between words and reality. Her parents are simple people who can be taken at face

value—unlike the people she meets as she moves out into the world. General Tilney's unpredictable actions are not those of a character out of Austen's control, as Mudrick claims, nor does his mean treatment of Catherine make him an unrealistic Gothic villain, as others claim. In fact, when Catherine's wild imagination makes her think the General is a murderer, Henry goes at great length to explain to Catherine how this could not be so:

Dear Miss Morland, consider the dreadful nature of the suspicions you have entertained. What have you been judging from? Remember that we are English, that we are Christians. Consult your own understanding, your own sense of the probable, your own observation of what is passing around you ...<sup>22</sup>

The General is evil, but the nature of that evil is quite probable and indeed rather common; many people in the real world are inconsistent in their actions because they are untruthful in their speech.

The plot, then, can also be seen as consistent. The Gothic twist at Northanger, rather than being a romantic intrusion into a realistic story of maturation,

is an encounter with reality. It becomes a purgative of romance. It shows that Mrs. Radcliffe's world is paper-maché, just as are the personae of Isabella, John, and General Tilney. After reading *The Mysteries of Udolpho* at Bath, Catherine comes to Northanger Abbey expecting to find in reality what she read about in a horror novel. [But] Here the Gothic world of Mrs. Radcliffe is exposed to the pattern of word-

reality-judgement that the Thorpes and General Tilney are exposed by.<sup>23</sup>

## V

Finally, the novel's overall theme of the importance of words incorporates Austen's other thematic concerns into a cohesive whole.

The Gothic parody in *Northanger Abbey* correlates perfectly with the realism of false friendship and love. In both cases the attempt to substitute a word-construct for life is exposed ... Therefore, when one fits the Gothic parody into the plot and character development of the Henry-Catherine love story, the whole novel makes sense. If one presumes that the love story must fit into a larger pattern of parody, the novel will make little sense at all.<sup>24</sup>

And the novel is a successful story of a girl's maturation into womanhood. As such, Austen makes *Northanger Abbey* an artistic paradigm through which one can understand life's general principals—just as Henry Fielding did in *Joseph Andrews*. The novel is not perfect, for Austen was still young when she wrote it—but it is consistent.

## NOTES

<sup>1</sup> Martin C. Battestin, Introduction to *Joseph Andrews*, by Henry Fielding (Boston: Houghton Mifflin, 1961), xviii.

<sup>2</sup> *Ibid.*

<sup>3</sup> *Ibid.*, 2.

<sup>4</sup> *Ibid.*, 19.

<sup>5</sup> *Ibid.*



<sup>6</sup> Anne Henry Ehrenpreis, Introduction to *Northanger Abbey*, by Jane Austen (New York: Viking Penguin, 1985), 16.

<sup>7</sup> *Ibid.*, 20.

<sup>8</sup> Marvin Mudrick, *Jane Austen: Irony as Defense and Discovery* (Berkeley and Los Angeles: University of California Press, 1968), 57.

<sup>9</sup> *Ibid.*, 39.

<sup>10</sup> Ehrenpreis, 13.

<sup>11</sup> Mudrick, 40.

<sup>12</sup> *Ibid.*, 57.

<sup>13</sup> Ehrenpreis, 21.

<sup>14</sup> *Ibid.*, 24.

<sup>15</sup> Kenneth L. Moler, *Jane Austen's Art of Allusion*. (Lincoln: University of Nebraska Press, 1968), 17.

<sup>16</sup> *Ibid.*, 21.

<sup>17</sup> Mudrick, 38-9.

<sup>18</sup> *Ibid.*, 59.

<sup>19</sup> Joseph Wiesenfarth, *The Errand of Form* (New York: Fordham University Press, 1967), 2.

<sup>20</sup> *Ibid.*, 6.

<sup>21</sup> *Ibid.*, 10.

<sup>22</sup> Jane Austen, *Northanger Abbey* (New York: Viking Penguin, 1985), 199.

<sup>23</sup> Wiesenfarth, 25.

<sup>24</sup> *Ibid.*, 26-7.

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## *Notes on Contributors*

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VALORIE J. COOPER is a junior from Talledega, Alabama. She is majoring in English literature, with a great interest in 19th- and early 20th-century literature, especially that of Thoreau.

J. ANTHONY DANIEL JR. is a 1986 graduate *magna cum laude* of Birmingham-Southern. He majored in philosophy, with a special interest in Alfred North Whitehead and William James. He is now, however, in St. Louis, Missouri at Washington University pursuing a graduate degree in English studies. He plans to continue writing.

JOHN W. DEWITT is a senior majoring in English literature. He has an strong interest in Slavic culture and enjoys trans-

lating Russian poetry. He is a former editor of the campus newspaper, *The Hilltop News* and has worked as a reporter for *The Birmingham Post Herald*. He has contributed photography, poetry, drama, and short stories to *Quad*, the campus literary magazine. He plans a career as a writer and is now at work on a diary of his travels in Europe.

WILLIAM PATRICK HARKINS, from Decatur, Alabama, is majoring in history, with a special interest in the Civil War and Southern culture. He takes pride in his Irish roots and consequently enjoys hiking over the countryside, Gaelic music (ancient as well as modern) and drink.

KAREN D. McELROY is a senior from Montgomery, Alabama majoring in political science. She has an interest in the history of art as well, being especially fond of French impressionism. Her plans after graduating from Birmingham-Southern include congressional staff work in Washington, D.C.

DEBORAH P. SHIH is a senior from Huntsville, Alabama and is majoring in chemistry. She is chairman of the Student Publications Board and President of the President's Student Service Organization. She will attend Duke University Medical School in the fall.

JOSEPH E. SMITH, is a sophomore from Gadsden, Alabama. He is an Honors student majoring in Philosophy.

ANNA B. SWINDLE is a senior from Jasper, Alabama majoring in both sociology and business administration. She is now public relations coordinator at South Highlands Hospital and plans to attend Cumberland School of Law in the fall.

HILDE MARIE WAERSTAD, from Tuscumbia, Alabama, is majoring in psychology and also enjoys the study of English

literature. She plans to spend a year in Norway after graduating from Birmingham-Southern. Then, after a thorough absorption of the Scandinavian culture, she plans to attend graduate school. She is now a junior.











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